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THE
DUTCH COLONIAL
HOUSE

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The front entrance of the Vreeland house at Nordhoff, N. J.

THE DUTCH COLONIAL HOUSE

ITS ORIGIN, DESIGN, MODERN PLAN
AND CONSTRUCTION

ILLUSTRATED WITH PHOTOGRAPHS OF OLD EXAMPLES AND
AMERICAN ADAPTATIONS OF THE STYLE

BY

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"One Hundred Country Houses"



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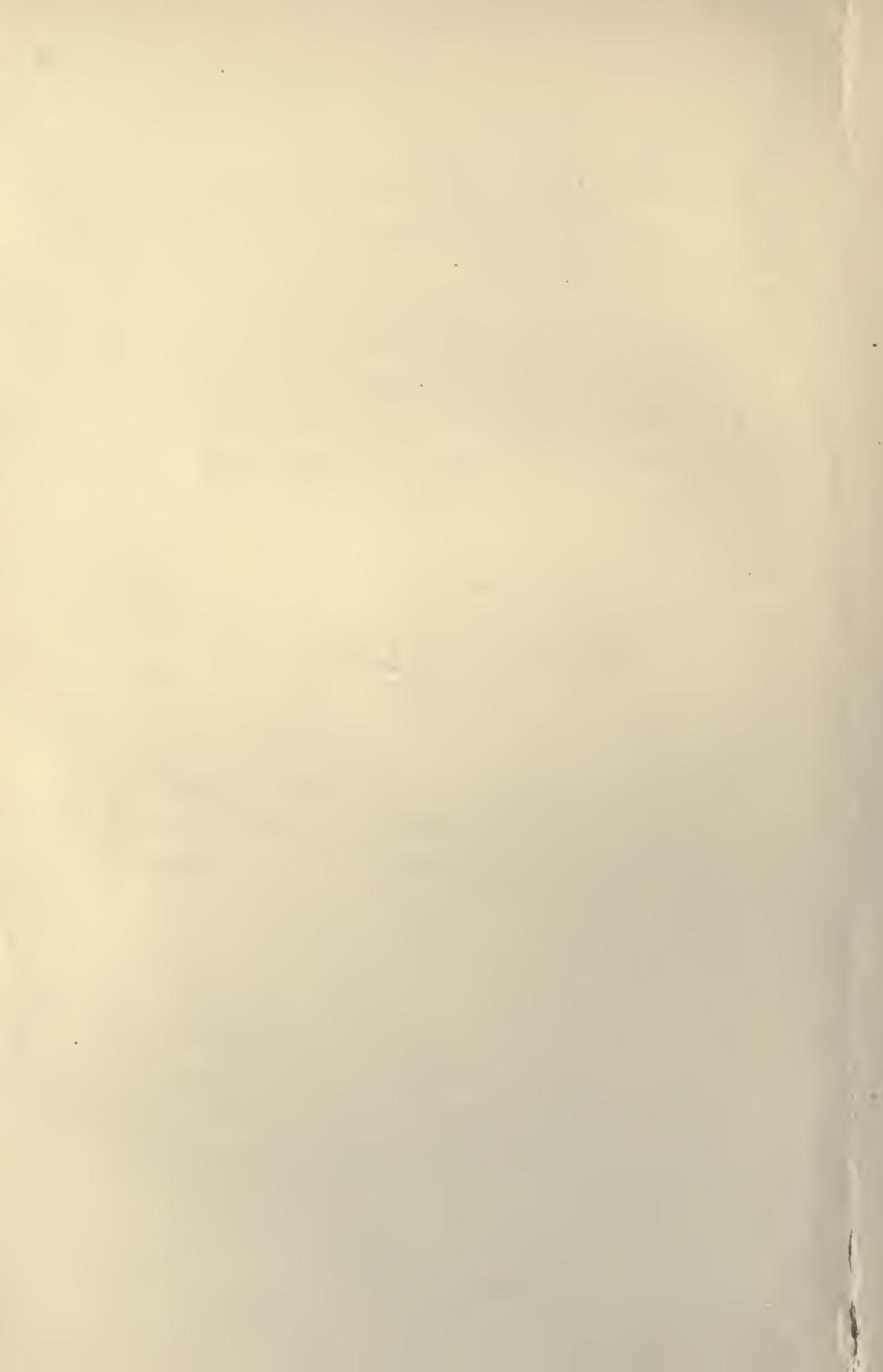
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THE
DUTCH COLONIAL
HOUSE



Introduction

In taking up the subject of Dutch Colonial houses as one of the series of books on various architectural styles suited to country work, I feel that a few words of general explanation are necessary. Practically speaking, the Dutch Colonial house passed out of existence one hundred years ago, and can never be revived. The modern houses which we denominate as "Dutch" in style are in so many respects different from the genuine New Jersey farm-houses that often it is more or less difficult to see the connection between them. The principal feature which distinguishes them as descendants of Dutch architecture is their employment of the gambrel roof, but it is used not in the true Dutch manner, rather following the practice common in New England—although the New England type was itself probably derived from the Dutch, if we may trust the old books and newspapers, which in describing new buildings covered with these characteristic roofs speak of them as "Dutch." Certain types of Colonial work fit in with modern needs and requirements with no substantial change in their general composition, and the evident value of these houses as prototypes for modern work has been

very fully appreciated, not only by the architects, but by the public at large, and the knowledge and sympathy with New England Colonial work is becoming so general that at times we almost feel as if the Victorian era had never existed, and the Colonial tradition had persisted unbroken. The same thing cannot truthfully be said of the Dutch work; there is a distinct break between the traditional type and that of to-day, but that some of our most interesting country houses, architecturally, have been inspired by Dutch work is very evident, and the purpose of this book is to illustrate its applicability to modern construction, especially in the smaller types of houses.

For these small houses there is probably no other style so good; it was originally devised as an architecture for small buildings, and because of the long sloping roofs, with the single story of vertical wall surface, it appears to spring more naturally from the ground than would any building of full two stories and of the same ground area. What the cultivated American public desires to-day is a "long, low house," and as lowness is dependent, not upon the actual height in feet and inches, but upon the relation between the height of the cornice from the ground and the length of the house, it is not very difficult to secure the effect of a rather long, low house by the use of a gambrel roof starting at the second floor line, when it would be quite impossible to secure this effect in a building of two

full stories. The style is the only one which, within a certain rather narrow range of limitations, perfectly meets requirements, since it is the only one which gives a satisfactory second story under the sloping roof. Outside of these limits I freely admit that other types better meet requirements of modern living, but wherever a fairly informal and homelike house of moderate size—and by moderate size I mean up to one hundred feet in length—is preferred to a more formal type, the style is unsurpassed.

There are given in the book a great many illustrations of the old houses which remain to us in the counties of Bergen, Passaic, Essex and Hudson in New Jersey, and Kings and Queens in Long Island and New York, beside a certain number of other Colonial houses from which American architects have borrowed, perhaps with advantage, to add to the somewhat limited repertoire of the Dutch architecture. It is probably impossible to pick out any one of these old houses and copy it exactly, as we could copy a New England Colonial house if we so desired; but architecture in this country at the present day is by no means the cut-and-dried affair that it was only a few years since; we are endeavoring to reproduce, not the form but the spirit, and in considering the old work of any nation or of any epoch, we try to get at not just how the thing was done, but what was the result finally achieved.

The Dutch field has been long neglected, probably be-

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cause it was so close under our noses, and in the eager search of England, Europe, the South and New England for inspiration, we have overlooked the obvious. It is only a comparatively few American architects, who for some reason have had the old Dutch work directly called to their attention, that have endeavored to work out a new application of the old methods. The fact that the results obtained have been so livable and so artistic speak volumes for the flexibility of the style, which, radically changed in form, still manages to preserve its identity, and it is with the hope that more Americans, both architects and their clients, may perceive the possibilities of the work that this book has been undertaken.

The Genesis of the Style

AMERICA was settled by very diverse elements, which came to the new country in three principal streams; to New England on the north, Virginia on the south, and New Holland in the center of eastern America. Curiously enough the types of architecture employed by all three of these settlements bore little resemblance to that of the countries from which they came, and while the settlers both in New England and Virginia were of common blood (although in sentiment and in religious denomination widely separated), the types which they established for their country homes in their new land resembled each other no more than either of them resembled the architecture of the Dutch settlers in the neighborhood of New York. The houses were unconscious expressions of the new conditions, and were in most cases so simple and unostentatious that it may be that, in speaking of most of them, "architecture" is too dignified a term to employ, since the term implies a conscious attempt towards artistic expression in these buildings.

To anyone interested in the early life of our Colonial ancestors the thing which will most immediately appeal as

interesting and extraordinary is, as said before, the unlikeness of most of the Colonial buildings to those of the parent countries. We have, fortunately, preserved to us a considerable number of the old houses and a few of the public buildings, in most cases not of the years immediately following the first settlement. However, when one considers that settlement in America was not a process which took place once and for all and then ceased, leaving the Colonists with only tradition to recall to them the styles of their parent countries; but was a continuing process during which there was a constant addition of Colonists born and brought up in England and in Europe, thoroughly familiar with the styles of houses there customary, it is amazing indeed to find how easily they fell into the vernacular architecture of the time, so that its growth was apparently, as far as country houses went, little influenced by foreign ideas, and, even when so influenced, these ideas were transmuted into forms quite unlike those of the home countries. Thus we find Mount Vernon, the best known of all our American country houses, because of the unique position its builder enjoys in American history, absolutely unlike not only the English country houses constructed at the same period, but those of any date. This very radical change in architectural ideas has been attributed to various causes; for example, to the climatic conditions, to the changed list of convenient materials, to the fact that skilled



The bake-oven of stone on the gable end. The front of stucco, the rest of clapboards



An old house at Gravesend, L. I., covered with wide white shingles

NO VIII
AMERICAN



The Vreeland house at Nordhoff, N. J. An excellent example of the late Dutch work. Date, 1812



An old house at Hackensack, N. J., built of many materials. Date, 1732

mechanics were scarce and many of the houses were built by amateur craftsmen, and to numerous other causes. The probability is that all of these carried weight, but I think that the principal reason for the change in style was the absolute break in the traditional life of the people.

The seventeenth and eighteenth centuries were years when architecture as a profession could scarcely be said to exist, and architects as such were employed only for buildings of considerable importance. The lovely little English cottages, of which we see so many, of the seventeenth and eighteenth centuries in England, were not designed at all, but were built without plans by local carpenters and masons, who learned their trades from their parents and handed their skill and traditions to their children until they constituted almost a caste of their own. Men of these classes were scarce among the early immigrants, who came in the main from the cities, and in New England were of the shop-keeping and manufacturing classes, rather than mechanics, or, when mechanics, were those familiar with city and not country work.

Virginia, of course, as we learned from our school histories, was founded by so-called gentlemen adventurers, people without trades and without any productive excuse for being. The mechanics there were mostly transported and indentured men, who, criminals in their own country, became under favorable circumstances at least useful and

excellent citizens in the new. In New Amsterdam and the Dutch colonies around it, the first comers were merchants, traders of furs and the like, to whom were soon added many of the Dutch peasants, the ancestors of the sturdy farmers of New York and Long Island. Thus, among the earliest settlers, in no one of these three parts of the country was there any great proportion of the mechanics, who in their native villages preserved the traditional styles; and requiring houses, the settlers must needs build them as best they might.

Just why conditions not at all dissimilar in Virginia, New Jersey and Massachusetts should have produced types so radically unlike, is hard to tell, but what we do know is that in each of these three centers was developed a certain style of house, not very flexible in design, and each of which has furnished a mine of material for the country house architects of this later day. To me the most curious of the resulting anachronisms was the rather extraordinary exchange of materials between the various settlements. Everybody knows that Holland was preëminently the land of brick construction, but I do not recall a single Dutch farmhouse built entirely of brick, although I do know of two or three in which some brick was used elsewhere than in the chimneys. On the other hand the English country cottages were built largely of stone, or of stucco over stone, with a considerable amount of half-timber construction;

that is, a heavy wooden framework filled in between the uprights with brick and plaster. I do not recall in all the South, or in fact anywhere else in this country, a building of half-timber construction in the English sense. The typical Southern house was of brick, and, in most of the earlier cases, of brick imported from England. In New England, wooden construction was universal in the country districts, although old England itself has not had, since the time of the Romans, forests enough to furnish even interior woodwork for the English houses, and certainly the clap-board and shingle house is almost never seen there. In Virginia there were probably no fewer trees than in New England, and as to why the Virginians did not use wood as freely as the New Englander we have no information, although a guess that the Virginian, vain of his assumed superior station in life, sought to imitate the English houses of those of similar station, may not be far wrong. This surmise is perhaps strengthened by the fact that in so far as the Virginia architecture resembled that of England at all, it was that of the town and not of the country, and it was certainly the towns with which the Virginians were most familiar. It is nevertheless curious to find that in the early Colonial work stucco was practically unused in Virginia and New England, but was occasionally found in Philadelphia, and was at least not uncommon around New York, in spite of the fact that the Dutch were primarily a

race of brickbuilders. In such curious facts as these lies one of the most interesting phases of architectural history.

In searching for the genesis of the Dutch style we look for it first in the consideration of materials at hand. Northeastern New Jersey was at some remote age the termination of the glacial drift, and the fertile fields which offered such an alluring bait to the Dutch settler were covered with red sandstone, not native to the country, but brought there long ago by the glaciers. These stones had to be removed from the fields before these could conveniently be worked, and since they had to be moved, in the natural sequence of things it was as convenient to pile them on top of each other to form walls for the fields and walls for the house, as to dispose of them in any other way. The earliest Dutch farmhouses in New Jersey are, then, of stone. In Long Island, on the other hand, building stone was about as common as diamonds, and the houses were built of wood and covered either with shingles or with clapboards, although in a few cases a frame wall was filled in with brick and plastered over the whole surface—the wood as well as the masonry. The New Jersey type of construction very probably led to the development of the most familiar characteristic of Dutch work, the long overhanging roof. In building their walls the early settlers did not have proper materials with which to build; lime had to be imported, and cement had not yet been invented; time and labor they did



The Sneden homestead at Sneden's Landing on the Hudson River
Date, about 1700



An old farmhouse at Sparkill, N. Y., with a single-pitched roof
Date, about 1750



A perfect example of the old Dutch farmhouse—the John Peter B. Westervelt house, Cresskill, N. J. Date, about 1800



Columns at the porch only. The Brinckerhoff homestead, Hackensack, N. J.
Date, 1704

have, and in consequence instead of being built of rough, irregularly shaped stones, with the interstices filled with mortar, their walls were built of square stones with level beds, competent to stand without any cementing together, and secured against intrusion of the wind and rain by the filling of the chinks with clay, just as had been the case in the log cabins which had been their first homes.

Clay in a dry climate is nearly as good a material for wall building as cement, but exposed to the weather under the action of rain and frost, it soon disintegrates and washes out. To protect it from moisture the settlers therefore extended the roofs, a condition which, in the two-story houses of Philadelphia, led to the development of the familiar "Germantown hood," since a single projection at the top of the house was not sufficient to protect the full height of the wall, and a secondary roof had to be introduced at the second-story level. As the Dutch houses were nearly all of a single story height below the roof, a single long overhang was sufficient, and at first this was a straight continuation of the main roof; they were later swung out in a wide sweeping curve whose purpose is not at once apparent, but which was probably intended to raise the eaves sufficiently above the windows to permit the rooms to be fully lighted.

The earliest houses had roofs of a single pitch; the later ones were covered with the familiar gambrel shape, so com-

monly associated with the Dutch farmhouses as to be called a "Dutch" roof, although it was by no means uncommon in New England, and not entirely absent from Pennsylvania and the South. This gambrel roof is America's principal contribution to the science of building; it was almost, if not absolutely, unknown in Europe, including England, and if any cases did occur there they were not a part of the real development of architecture, but were sporadic and without real influence in the evolution of any style. As a contribution to country house design, especially for small houses, it is invaluable, for the reason which probably caused its invention, since it permits a greatly increased space in the second story without making a roof of tremendous height. The Dutch always applied this method of construction rather timidly, the lower set of rafters being pitched not much more than the upper set, and the gain of space was correspondingly inconsiderable, but its employment in the Dutch fashion, with the ends of the rafters still swinging out into a wide curve to protect the walls, produced a roof shape of peculiar beauty, which can seldom now-a-days be imitated, because of the labor involved in curving the rafter ends, and because the pitch is too flat to give good space for rooms below it.

As the style developed, these roofs were not uncommonly extended, on one side at least, far enough to give space for a narrow porch or piazza, and were supported on columns.

Sometimes there was only a single pair flanking the entrance door (of which type there is one example illustrated), designed apparently to emphasize the entrance; but more commonly, as in the Demarest and Vreeland houses, the roof was upheld by a row of square columns which added immensely to the picturesque appearance of the front.

The latest development of the Dutch farmhouse before it fell, with the rest of the world's architecture, into the wretched tastelessness of the Victorian era, was characterized by the reduction of the cornice projection and the introduction of a row of second-story windows along the front, usually of the low kind sometimes called "lie-on-your-stomach" windows; the projecting hood of the piazza was then placed between the windows of the second story and those of the first.

Another curious development of this period was that at this piazza roof line the material often changed; below the roof it was still of stone, while above it it was of wood. This last change in the Dutch farmhouse may be attributed to two causes: first, the introduction of good lime mortar, which did away with the necessity of protecting the wall surfaces, although many shingle and wooden houses which needed no protection, had, because of the strength of the tradition previously established, been built with them; and second, because the Dutch no longer constituted an isolated community, but in the early years of the nineteenth cen-

tury gradually became familiar with current Colonial work of all parts of the United States, and especially of New England, so that its provincial characteristics disappeared, and about 1820 or 1830 the work around New York had little to distinguish it from the Neo-classic which then constituted the national style.

In detail indeed, the Dutch work was very widely different from that of the rest of the Colonists, and although no Colonial architecture, either in mass or in detail, was very subservient to tradition, the Dutch was perhaps the freest of all. Taking, for example, such an important piece of the design as the column shapes, we find that in the South they followed the classic proportion quite closely; in New England, while the classic forms were in a rough way retained, the proportions were tremendously attenuated; and in both sections the columns were generally round and often fluted. This was not characteristic of Dutch work; many of the old columns were octagonal and hexagonal, with the capitals totally unlike the classic, and strongly reminiscent of Gothic work. Side by side with these curious examples, which are not found elsewhere than in Dutch houses, we find the square carpenter-built type of columns, sometimes with paneled sides, and sometimes plain, common to all late Colonial styles. The doorways of the earlier houses were only rarely ornamented, but with the growth of wealth and knowledge, the Dutch made quite



The last type of Dutch work. House at Teaneck, N. J., built about 1830



A Duteh variant of the New England Colonial at Demarest, N. J.
Date, about 1795



The finest old garden in the neighborhood of New York—the C. Z. Board house at Hohokus, N. J.



The C. Z. Board house at Hohokus. An unusually large country place built in 1754

as much of their doors—although in somewhat different fashion—as did their New England confrères.

The style never was, and never can be, perfectly adjusted to houses of great size or formal character; it was essentially informal and picturesque. The genius of the Dutch race did not lend itself to formality in building any more than it did to the pomp of public life; we do not find in Holland itself any buildings, either private or public, of such a character; the Dutch simply do not know how to be stately. But if a country house is wanted which shall be homelike, quaint and lovely, the style is admirably adjusted to its use, especially since in a small house the lower the roof comes, the more intimately the building will fit its landscape, and houses of the Dutch type are essentially low in appearance. Up to a certain size the style certainly has possibilities beyond the ordinary, and even for a house as big as the Board house it can hardly be surpassed.

Before concluding this chapter on the genesis of the style, I want to say a little about this, which is perhaps the finest of all the Dutch places still existing. Like most of the Dutch houses it is placed with its gable end close to the road, and consists of a low central mass with a gambrel roof, flanked by two still lower wings with simple roofs of single pitch. The lower story in the main part of the building is of stone, stuccoed under the piazza on the side which is shown in the illustration, on the other side pointed up

with mortar joints. The wings are of frame, probably built long after the rest of the house. The entrance drive passes by the long piazza, and across the drive from the main piazza is what I believe to be the finest old formal garden in America, symmetrical in plan, the paths edged with box trees, and the intersections of the paths strengthened by trellised arches, while a summer-house marks the center. The garden is raised above the public street by a stone terrace wall surmounted by a wooden fence. On the other long side of the house a small porch faces a plain lawn studded with tremendous and magnificent trees. It is a place quite as important architecturally as any of the famous Virginia houses, but possibly because of its nearness to New York, and possibly because it is not associated with any historic incident, it has passed almost unnoticed, although in its setting and surroundings it is very superior to many of the famous Southern houses. In itself it is exquisitely designed, and not less beautifully detailed. It is the sort of house which one should seek to have in the country, unostentatious, elegant and comfortable; the home of a gentleman.

Materials

THERE is no single factor in the construction of the old Dutch houses to which more of their pleasing effect is due, than the materials of which they were built. This is not because they selected a single material which seemed absolutely appropriate to the style and held fast to it, but because every material which they used was so delightfully handled.

We find in New England that a great part of the charm of the Colonial houses is determined by the color scheme of white with green blinds and roof, and that the materials were clapboards and shingles, the former for the walls and the latter for the roofs. While there are a goodly number of New England houses of which the walls are shingled and possibly even some few of which the walls were of brick, the prevalence of clapboards for the side walls was so strong as to constitute a type; similarly the typical Southern house is of brick. Another thing, which is noticeable in both New England and the South, is that the same material was used for all parts of the building; this sounds like such a reasonable thing to do that one is surprised to find that in the Dutch colonies it was just about the last thing they

did. Of course there were certain localities, especially in Long Island, where only a single material was available, and the houses were accordingly covered with shingles; but where a variety of materials was available one may be sure that the Dutch did not forget them. The little summer kitchen at Cresskill, New Jersey, for example, a building certainly not over fifteen feet by seventeen or eighteen feet, has four of the five possible materials used in its exterior; the end walls are of stone, the front and back of clapboards, the roof of shingles, and the chimney of brick. While I do not find among the illustrations at hand any in which all five materials were used in the lower walls alone, there are such houses still in existence, and it is by no means so rare as to excite comment to find a farmhouse where the end walls are of stone, the front of stucco, the back of shingles and one extension of clapboards and another of brick. The old farmhouse in Hackensack, illustrated in this chapter, shows three of the materials used in conjunction, the lower part of the walls being of stone, the front of stucco, and the gable of shingles; while the Lady Moody house has the gable ends of shingles and front and rear walls (protected by the overhanging hood) of stucco.

Quite a common trick among the Dutch builders appears to have been to construct a square block enclosure of stone up to the height of the bottom of the rafters, and then to



"Sunnyside," Hewlett, L. I., built of stucco, brick and shingles in an interesting combination



An old Dutch house at Hackensack, N. J., with entrance porch and side piazza



Brick pavement at
Cresskill, N. J.



A gambrel roof at
Chesterfield, Maryland



Large stucco columns at
New Orleans, La.

finish the gable end walls with shingles or clapboards, a type illustrated in the houses at Cresskill and Demarest. The material varied with the locality; the Dutch had no hard-and-fast rules about appropriate materials, but were governed entirely by what was convenient and easily obtained. This flexibility in the use of materials affords the modern architect wide latitude in his choice, and that the architects of to-day have very fully availed themselves of this privilege will be later shown; but even with the much greater command of materials of the present day, we have still failed to reach the interesting qualities of the older work. I think of all the materials used in these houses the most agreeable and most valuable to study was the red sandstone of which many of the Dutch houses in Bergen and Essex Counties in New Jersey were built. This is due to two reasons: first, the interesting character of the stone itself, which, as it was not a quarry stone, came in a wide range of shades from which the Dutch masons made no attempt to select those of uniform color; and second, because of the very excellent way in which these were cut and laid.

Two photographs of portions of the Westervelt house illustrate, as far as any photographs without color can, the method employed. One observes immediately that the main portion of the building was better executed than the extensions, and although there is a difference of some fifty

years in the dates of these two parts of the building, this does not account for the variety of workmanship. The Dutch certainly believed in putting their best foot foremost, and we invariably find that the entrance fronts of the houses are of better material and of better workmanship than the sides and rear, and where extensions are added these commonly followed in workmanship the rear of the house. It has been a source of a great deal of speculation as to how in these valleys, which, fertile as they may have been, could never have made the possessors of the small farms into which they were divided very wealthy, the farmers could have afforded to construct their buildings of materials so finely executed. The stonework in the main fronts of these buildings was beautifully cut, carefully squared, with a finely finished surface, and laid so close as hardly to require mortar. The sides and backs of the buildings were also laid of squared stone, but of much rougher surface, and with a much wider joint, needing no such careful surfacing of the top and bottom as did the better finished ones. The stones vary in color from a rich purplish red to a light brownish yellow, and while the courses are as a rule kept at uniform heights, the stones are all sorts of different lengths, although they are always laid to retain the bond; that is to say, each stone overlaps the ones above and below it and no two vertical joints come on the same line. Now-a-days the effort is always made

Aymar Embury, II, architect

The Jerome C. Bull house at Tuckahoe, N. Y.—piers at corners and glass between





Octagonal porch columns supporting the overhang on the Lydecker homestead
Englewood, N. J.



A modern house two stories high with gambrel roof and Dutch materials

to make window-sills of a single piece in masonry houses of any kind, but in the older houses, while sometimes full stone sills were built in, as a rule the window openings were simply punched through the wall, and no especial provision made for sills. This was distinctly bad practice, since rain running over the top of the upper joints, especially without cement mortar, washes out the crevices and makes the walls leak. But the most curious feature to be observed in the stonework was the fact that stone lintels were uncommon, their places being taken by hewn chestnut or oak beams. In looking at the photograph of the end of the Westervelt house, we find what is apparently a lintel with a carved key block; as a matter of fact it is merely of board, covering the rough wooden lintel, and painted and sanded to imitate stone. This feature was not unique in the Westervelt house, but was common practice in all the stone farmhouses, and indeed in Colonial stone houses in all parts of the country, and I have observed similar methods of treatment of the lintels in localities as far separated as Germantown and North Carolina.

The shingles used were always hand-split shingles, and of great durability, the original shingles in many cases still being in good condition after one hundred years of use. To the roughness of their surfaces, especially when white-washed, may be attributed the interesting character of the frame Dutch work. The stucco that the builders used, on

the other hand, was a very perishable material, similar to the old-fashioned lime plaster of our interiors, and was in constant need of repairs, especially at the bottom, which was not fully protected by the overhanging roofs. These repairs were concealed by the lavish use of whitewash.

Another of the reasons for the very picturesque quality of many of these old houses is to be found in their lovely color schemes, which were again the result, not of forethought, but of a happy limitation in the choice of materials. We all know the dull blue green of the blinds; this was not their original color, but is simply the fading out of the most brilliant of all greens—so-called Paris green, or oxide of copper, which was the only cheap green then available. That and whitewash and red oxide of iron were about the only colors they had at hand, and were we to use these colors as the Dutch must have used them one hundred years ago, the effect would be startling in the extreme. The oxide of iron paint is a brilliant vermillion; whitewash, about the whitest white known; and the green, a raw pea green. Time has softened these colors into harmony, not only with each other, but with the grayish black to which the roofs have turned and the pleasant reds and browns of the stonework, which was relieved by pointing up with white mortar composed of lime and sand. Now we consciously imitate these colors, and seek to produce

Charles Barton Keen, architect

The Woodmere Land Company's office—buff stucco and brown shingles





Alfred Busselle, architect

The Marie house at Chappaqua, N. Y.—stone, stucco and shingles



An old Dutch house with the same combination of materials as the modern house above

and sometimes actually do produce the quiet and yet rather daring harmonies of the old color schemes.

The modern houses of so-called Dutch character are for various reasons quite different from the genuine old ones, the principal one being in the roof shape, as will be explained in a subsequent chapter; but not a small part of the change lies in the fact that we have unconsciously adopted into our flock of Dutch prototypes a number drawn from other sources. The big round columns, for example, used by Mr. Keen in the Woodmere Land Company's office, and by Mr. Gardner, have no place in the strictly Dutch type, but are adaptations from any one of three possible sources, of which the well-known Italian stucco columns used for supporting trellises in the vineyards are the most probable; although the other two are both American types. It was not uncommon in eastern Pennsylvania to find the lower story of farm barns used as wagon sheds, and the upper stories supported on fat stuccoed columns; while the illustration of the old house on the Bayou St. John at New Orleans, illustrated in this chapter, is a familiar Southern type which may have been incorporated, perhaps unconsciously, into the modern work. These big columns have become almost a distinctive feature of the type of current architecture generally classed as "Dutch," although I must confess that with a few exceptions, most of it, including my own work, shows little re-

semblance to the original style whose name it bears. The most we can claim for the modern work is that it is, to some extent at least, Dutch in spirit, and the sort of thing which the Dutch architects might have done had they happened to think of it. It is a fact that none of the other Colonial types was handled by the designers with anything like the freedom from traditional precedent that the Dutch work showed, and it is because the modern interpreters of the Dutch work have not hesitated to use the style with the same freedom, that makes some of the modern so-called Dutch houses interesting and picturesque. About the only thing which is really a common meeting-ground in both the old and the new work, is the use of a gambrel roof, and a certain picturesque and informal method of treatment in which perhaps lies its strongest claim, not to similarity, but to a continuation of the traditions. Much of the modern work bears a closer resemblance to the gambrel-roofed brick houses at Chesterfield, Maryland, than it does to the genuine Dutch architecture of Long Island and New Jersey, in proportion and in material.

The Graeme house at Englewood has followed the Dutch materials, although in proportion it is more nearly like the New England type, but the stone gable ends and chimneys, the stucco front and rear, and the gambrel roof, are sufficient to indicate that its genesis is Dutch, although a two-story Dutch house of the old period probably never

had its full wall height extending through the second story.

The Woodmere Land Company's office, designed by Mr. Charles Barton Keen, has the ground floor of stucco, with white shingle gable ends and dormers, and a brown shingle roof, and while it is one of the best examples of what we loosely call "Dutch," it is in detail much more like the Pennsylvania Colonial than the genuine Dutch work. The projecting roof with its long sweeping curve is here transformed into a break; the hood over the entrance door is a thing unknown in the old work, and in its stucco form and supported on brackets, is purely a Pennsylvania development. Mr. Keen has confined himself in the wall surfaces to two materials, stucco and shingles, painted white, diversifying the surface by shutters of solid pattern, and a considerable number of breaks in the plan; and his color scheme is of three colors only, white for the shingles, a slightly yellowish white for the stucco, and a soft brown for the roof.

It may be interesting to note at this time that while the old stucco in Pennsylvania had a very rough surface, the New Jersey variety was troweled smooth, like a white-finished plaster wall, and of the two the modern architects have almost unanimously adopted the rougher surface as the more suitable for the design. The method of application most in vogue is to spatter it on with a brush-broom, no troweling being applied to the upper coat. The dead

white of the older work is almost impossible to get to-day, not because the same materials are not at hand, but because they are of little permanence. We hesitate a long time before using plaster outside, and while there are various white cements on the market, there are none of them quite as white as plaster, and they all have, when used without the addition of coloring matter of some kind, a slight bluish cast which makes a disagreeable surface. We generally get rid of this color by mixing a little yellow ochre with the cement mortar, which turns the mixture a light ivory if used with white cement; or, when ordinary cement is used, a warm buff is the result. Curiously enough the color of the sand seems to have little effect on the color of stucco; yellow seashore sand and red river sand do not, as one would naturally suppose, respectively make a gray or brown stucco, but each with ordinary cement makes a gray color, which without a little yellow in it is rather dreary and forbidding.

Hand-split shingles, similar to those in the old houses, are neither particularly difficult to obtain, nor especially expensive, and how good the effect of these shingles can be may be judged by the Speer house at Los Angeles, of which Messrs. Myron Hunt and Elmer Grey were the architects. Most of the modern shingles of this type are cypress, and while their cost per thousand is much greater than that of the ordinary shingles, each shingle covers so

Robert G. Gardner, architect

A fireproof house of Dutch character at Riverdale, N. Y.





A summer kitchen of shingles, clapboards and stone. The front was once of stucco



A detail showing old stonework and wooden lintels over windows

much more space that the cost is by no means prohibitive. For example, a good quality red cedar shingle, sixteen inches long, costs, in the neighborhood of New York, \$7.50 a thousand, or three-quarters of a cent apiece, and covers on the wall a space three and a half inches wide and four and a half inches high—let us say sixteen square inches. The hand-rived shingles are seven inches wide and twenty-four inches long; they cost \$22.50 a thousand at New York, and cover seventy square inches when laid ten inches to the weather; in other words they cost perhaps three times as much each, and cover four times as much space, and the labor of laying them is approximately the same. The effect with them is of course incomparably better than with the smoother sawn shingle.

Several other houses illustrated in this chapter show various combinations of materials for the first story; the house at Hewlett, for example, having gray brick piers with red brick panels below the triple windows in the first story, and a stucco extension. In the Marie house stone is used in connection with stucco in the first story, and shingles above. These combinations of materials are of course somewhat different from that of the Dutch buildings, but I think no one can deny that they are suitable for their uses and attractive in themselves. The methods of construction used in these houses are not very different from those employed by the Dutch builders, in that the walls in most

cases are of masonry up to the second floor level, and above that of frame, although now the masonry, instead of being stone, is terra cotta blocks covered with stucco, the stone being too expensive to cut and lay and too difficult to obtain to permit its use. The natural substitutes are, of course, the manufactured materials, terra cotta, cement and brick. The interior walls and floors in all these houses are of frame, and the roofs are of shingles, as was the case in the old construction, and this may not be a bad place to say a few words about the so-called superior construction of Colonial days.

Nothing is more common, in talking of old houses, than to hear someone say, "I have just bought an old house. It is magnificently constructed. You know they really used to know how to build in those days; they put the timber in them, such as we, with our slip-shod, cheap building, do not do." This in spite of the fact that the supposititious house which has been bought has probably all of its floors sloping to various corners, the walls full of cracks, and no two doors and windows at the same level. It is true that our ancestors did use better materials; kiln-drying was then unheard of, and it was customary, when a man wanted to build his house, to go out into the woods and chop down such trees as were suitable; he hewed them out by hand, and left them to air-dry for a year or two before he started work; but when he came to put his house

together, that was where he fell short. He used heavy timber, it is true, but he did not use it in the right way; his floor beams were perhaps six inches by ten inches, spaced three feet apart, but laid with the flat side uppermost. Now the strength of a beam varies directly with its depth, and a two-inch by ten-inch beam on its edge is much more rigid than a six-inch by ten-inch on its side. The six-inch by ten-inch will sag of its own weight, where the two-inch by ten-inch will not sag under a load of perhaps a ton. Besides this, a number of smaller beams placed comparatively close together make much better construction than a few larger ones spaced further apart; the floor is more nearly level, windows and doors are less liable to stick because of sagging floors or ceilings, and partitions resting on these beams do not get so far out of line. In one old house at Farmington, Connecticut, I measured up the difference in level at the two ends of a room, and found that one end was four inches lower than the other. This was not the result of time rotting out the ends of the beams, but was there from the beginning, as was proven by the fact that the wainscot, put in when the house was built, fitted the wall perfectly, and all the moldings and panels were larger at one end of the room than at the other, in order to conceal as far as possible the difference. The same slovenly, or perhaps we had better say ignorant, methods were observable at the most important part of a

frame house, where the sill rests on the foundation wall. No provision was made to prevent dampness from entering the sill and rotting it out; not infrequently it rested directly on the ground and the only reason that so many of the old houses have stood up until to-day is because the timber was thoroughly seasoned oak or chestnut, which is perhaps as little liable to decay as any wood. Contrary to the general belief, I have no hesitation in asserting that any reasonably well-built frame house of the present time, except for the shingles, will last as long with as few repairs as those of the Colonial times, and if hand-rived cypress shingles are used, even that weak spot is avoided.

However, the era of frame construction will soon be at an end; the price of lumber is steadily advancing, while the price of cement has experienced a steady decline, and before many years we will have seen the last of frame construction in those districts not immediately contiguous to what is left of our forests. The forerunner of those days is the very lovely house at Riverdale, designed by Robert Gardner, illustrated in this chapter, which is entirely of fire-proof construction. The first-story walls of this building are of stone of excellent shape and beautifully laid; the upper walls are of terra cotta blocks, covered with cement stucco; the roof is of flat shingle tile, which is, to my way of thinking, of all tiles the best suited to moderate-sized country houses, and the floors are of a combination of terra



The Lady Moody house at Gravesend, L. I. Stucco on the first story and shingles above



A modern cottage with Dutch roof and big columns supporting a pergola-piazza

Myron Hunt & Elmer Grey, architects

The Speer residence at Los Angeles, Cal.—long shingles and eavement windows



cotta and reinforced concrete construction. That this need not necessarily eliminate the Dutch Colonial type from the list of possible styles from which to draw, in the days when masonry construction is universal, is better proven by such a concrete example as this house than by all the abstract arguments which we can bring to bear. The building is evidently inspired by Dutch methods, although they are handled in the freest possible way, and bear at most a very superficial resemblance to the prototypes; but when architecture becomes reduced to mere literal copying of historic methods, its future is small indeed, and the true life and growth of an architectural style is dependent upon its treatment in just such a manner, both as to materials and to design, as Mr. Gardner has used in this most satisfying residence.

The Treatment of the Roof

THE crucial point in the design of any Dutch house lies in the treatment of the roof. The principal cause of the charm of the old Dutch houses was, as already explained, their lovely soft roof lines, and these have been rarely reproduced with anything like exactitude in current work. The reason for this may be most readily explained by reference to the accompany-

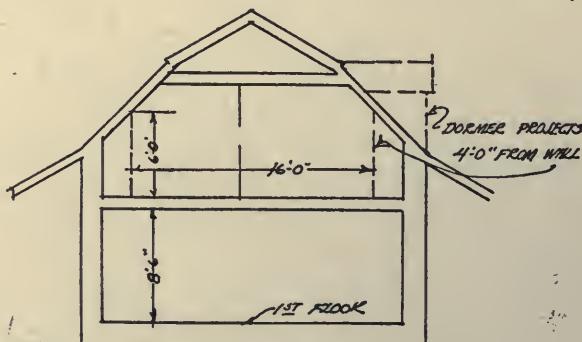
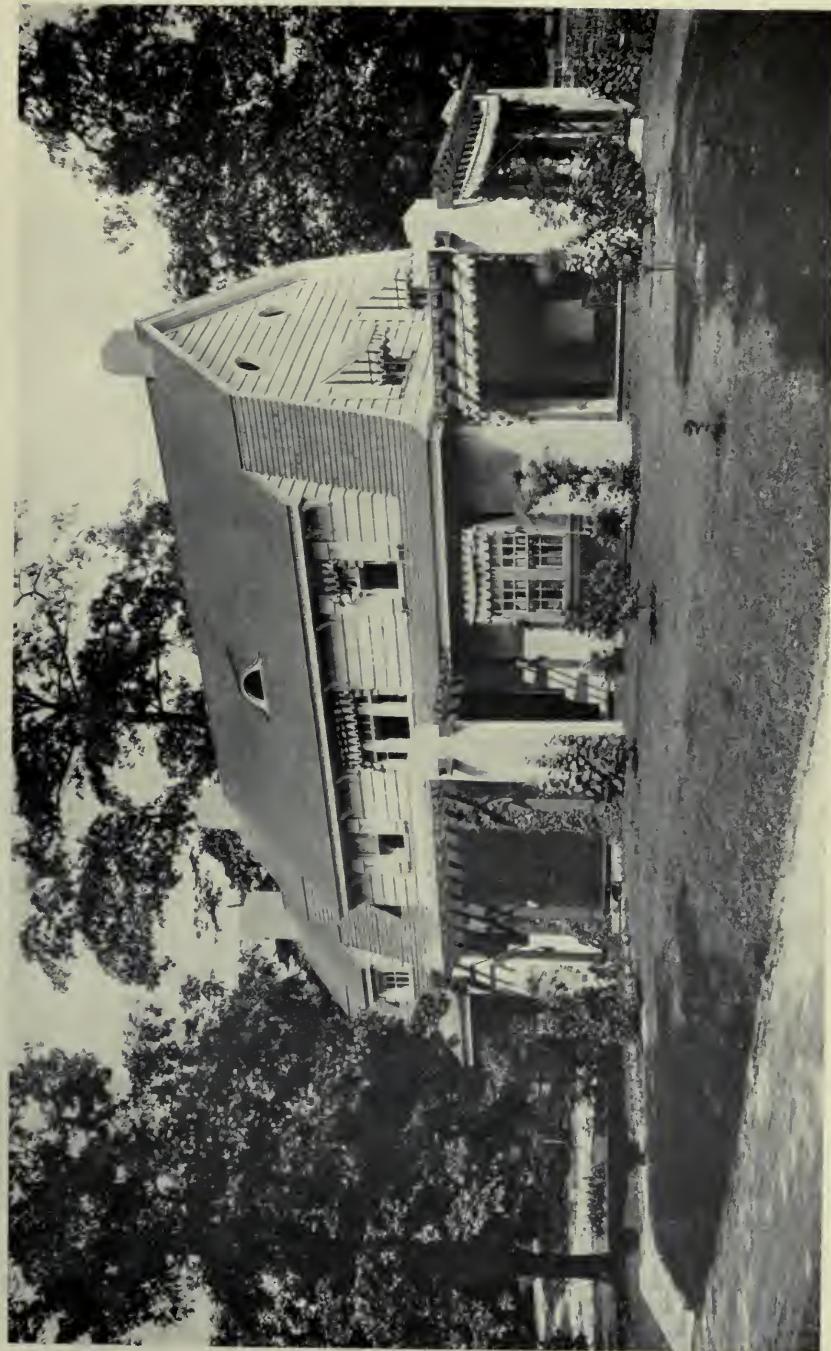


DIAGRAM #1

ing diagram, which should be compared with the end elevation of the Demarest house. It will be seen that only a comparatively small portion of the second story has a flat ceiling; the rest slopes down to within two or three feet of the floor, and dormers (indicated by dotted lines) intended



The long dormer and pergola-porches of the St. George Barber house, Englewood, N. J.



A New England gambrel roof on the old library at Stonington, Conn.



A gambrel roof on the main house and single-pitched roof on extension

to light this second story were they sufficiently high to allow anyone to walk into them without hitting his head, would be very long at the top and would have triangular shaped sides, interfering materially with the lighting of the rooms behind them and cutting off possible air currents. Of course the steeper the lower part of the roof is made, the shorter is the distance from the window to the point

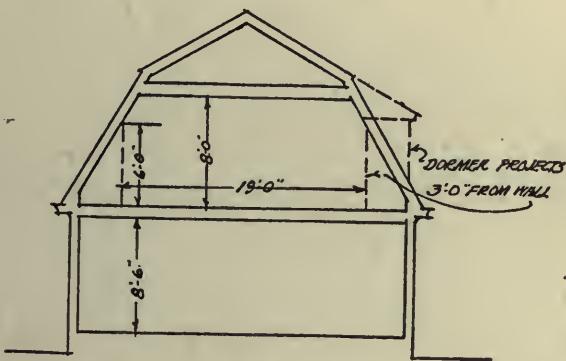


DIAGRAM #2

where the side of the dormer intersects with the sloping wall of the room. This flat roof was a marked characteristic of Dutch work and it is very seldom that one of the Dutch farmhouses has a roof of anything like the character that we find in the old library at Stonington, Connecticut, or the farmhouse at Chesterfield, Maryland, a cross-section of which is shown in the second diagram. One can readily understand from this diagram how much more available space there is under the same roof. In the old house at Annapolis, Maryland, we find both the lower and upper

portions made still sharper, and the cross-section shows how a full square room, with none of the walls sloping, may be obtained on the second story, and very fair room on the third story.

Any dormer, however, in a roof of this character, where the interior wall is brought back from the face of the window, leaving a small triangular space in the walls, is still placed in what appears a recess from the interior of the room, which to some minds adds picturesqueness, and to others appears awkward. There are various methods devised for taking care of this difficulty: one is to extend the window-sill back to the face of the wall of the rest of the room, so that the window itself is set in a deep recess, such as we sometimes find in houses of stone construction, making a window-seat below it; sometimes the window itself is set back flush with the face of the interior wall, letting the roof project beyond it at the bottom; and sometimes a compromise between the two is effected, in which the upper part of the dormer projects beyond the roof and the lower part is set back. Illustrations in this chapter show all of these various methods, and as to a choice between them, it may be said that too much depends upon the design of the rest of the house to give any definite advice. The recessed or cut-in dormers are comparatively inconspicuous and can be used to supplement the more usual type, where the plan of the second story demands

light and an additional dormer would confuse the composition of the exterior. This three-cornered space, as shown in the third diagram, is not necessarily wasted; shallow closets could be put in, although closets of this shape do not give very good hanging space. Chests of drawers in which the drawers get deeper at the bottom than

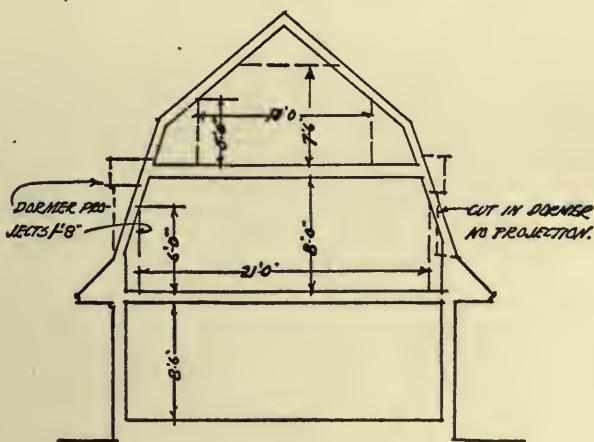
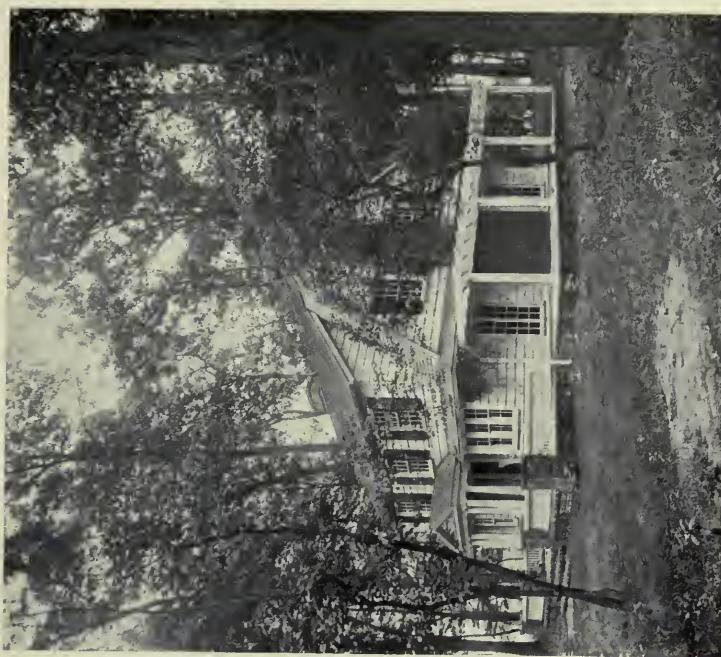


DIAGRAM #3.

they are at the top give an excellent method of utilizing it; and where, as suggested above, the window-sill is extended to the wall line, an excellent shoe box can be made by hinging the sill to lift up.

Of the three different types of roof illustrated by the diagrams above, the third scheme is often required by the modern housekeeper who needs some servants' quarters—which of course Dutch settlers never had—as considerable space is available for various rooms in the third story.

Practically all of the new houses of the Dutch type have rooms of some sort in the third story, and these are by no means as uncomfortable as they would appear to be from the exterior. All of them have fair-sized windows in the rear. Some have windows in both the front and rear, permitting through ventilation of the rooms. It is often argued that these servants' quarters must be very hot, and in fact that all the bedrooms of the Dutch houses must be uncomfortably warm, because they lie under the roof. It is of course true that rooms in the third story are warmer than those of the first or second, but it is no more true than it is with any other type of house, since the heat of the third story is due not so much to the direct warming of the rooms by the sun on the roof, as to the fact that all the warm air in the house rises to the third story through the stairways and halls, and generally has no means of exit given it. If in the ceiling of the third-story rooms registers are placed, connecting with ventilators in the roof, or if the small three-cornered space over the tops of the third-story ceilings is ventilated at either end, the heat which rises to the third story will have a chance to escape, and an air current thus passes constantly through the house in a vertical direction. If the rooms in the third story are well insulated, say by eel-grass quilt or hair felt, or by some other material known to make good insulation, the rooms will be no more liable to become heated from the



Walker & Hazard, architects

A gable roof with a long dormer



Ernest F. Gilbert, architect

Superimposed, recessed and projecting dormers



Hays & Hoadley, architects

The Dutch roof raised to the third story on the residence of Dr. Teeter Englewood, N. J.



Charles Barton Keen, architect

A house at Woodmere, L. I., with interesting window and chimney treatments

direct rays of the sun than any other part of the house. The way in which I have generally applied this insulation is to nail it between the beams before the lath is put on, and I have found it very effective in cooling the third story, even where the windows are rather small and not close to the tops of the rooms. Insulation and ventilation, as described here for the third story of Dutch houses, might be used with advantage on all third stories, and were it so used the difficulties of the servant question would be found to be very much less. Adequate provision for servants in the shape of comfortable sleeping-rooms is now-a-days required, not only for humanitarian reasons, but because the demand for competent servants is so great that they can always get positions where they are comfortable; and while in a book of this character the observation may be out of place, I have invariably found that clients who were careless of the comfort of their servants were the ones who complained most about the difficulties of getting them and keeping them. In his "Yellow Plush Papers," Thackeray says that "Jeames used to sleep three in a bed and six in a room, and was required to appear for duty, neat, washed and well groomed." It is no easier for servants to dress and take care of themselves in inadequate space than it is for any of the rest of us, and in this day when for economic reasons employers are trying to make their factories well lighted and ventilated because they find that this gives

increased efficiency, so housekeepers should be intelligent enough to recognize that a hot, stuffy and ill-ventilated room affects the physical condition of the maid, so that she cannot do a full day's work. I believe it is as thoroughly a part of the architect's duty to look after the practical working of a household in such details as this as it is to design an attractive and artistic exterior, and every architect who is worth his salt feels the same way about the matter.

To proceed with the subject of keeping the rooms under the roof cool, the impression that the second-story rooms of a Dutch house are any warmer than those of any other type of building of frame construction, is a mistaken one. The lower part of the roof is constructed in precisely the same manner as are the vertical walls; that is, the framework is covered on the outside with layers of boards, building-paper and shingles, and plastered on the inside. Now it cannot possibly make any difference as regards the transmission of heat through this wall whether it stands at ninety degrees with the floors, or at eighty, and in those houses (to return to the third diagram) where the exposed walls of the interior are vertical and there is a triangular space under the roof, the rooms are actually cooler than in the typical Colonial building, because they have two walls between them and the sun. Roofs such as these have not, of course, the grace and charm of the flatter and purely

Dutch type, but they do form a very admirable compromise between the full two-story house and the lower Dutch type, and still give plenty of room in the second story.

The old Dutch farmhouses were undoubtedly warm, since they had no windows whatever on the sides, and comparatively small ones on the ends. The main body of the Vreeland house, for example, is about fifty feet long; the first story has a ceiling nine feet or nine feet and six inches high, and above that is a long roof entirely without dormers. As this is one of the few old houses which has been preserved in practically its original condition, the curious device employed for securing circulation of air is worth recording. The lower story of the house is, as will be seen in the succeeding chapter on interior work, exquisitely detailed; arriving at the head of the stairs upon the second floor, the whole framework of the house is exposed, much as was the interior of an old barn; the hewn oak posts and rafters, built without knowledge of truss construction but still forming a sort of truss, are absolutely uncovered, but at each end of the house two square rooms are partitioned off, plastered and left without ceilings. Looking at the end elevation of the building, we find three small windows at the top, two of which come directly in front of the chimneys, but the chimneys are built sufficiently far back so that they still permit some light and air to enter the interior. As the whole top was open from end

to end, there was a free circulation of air permitted through the entire house, and a certain amount of coolness was thus gained at the expense of privacy. I am unable to say with any certainty as to whether this was characteristic of all the old houses or not; of course, in many of them sleeping-rooms were provided on the ground floor, but for the multitudinous children of our ancestors' families, considerable accommodation had to be provided, and in the Vreeland house it was obtained as above described.

The requirements of living in the earlier days provided for a number of rooms in the first story in excess of those above stairs, because in the first place certain bedrooms were put on the first story; in the second, the people doubled up a lot more than they are inclined to do now; and third, because there were no servants' rooms. It is not infrequent to find on the ground floor of the old houses a parlor, a sitting-room, a dining-room, a kitchen, one or two bedrooms, and a store room big enough to be really called a room and not a closet; while on the second floor two bedrooms were often the rule, and the presence of four was a luxury. Now-a-days the same family would require a living-room, dining-room, kitchen, a small pantry, and possibly a study, while in the second floor they would want four bedrooms and a couple of bathrooms, besides maids' rooms somewhere in the house. An economical distribution of space requires, therefore, that the second story shall



Ernest F. Guilbert, architect

A gable in the second story instead of dormers. Mr. Guilbert's residence at Newark, N. J.



Theodore Blake, architect

A house at Greenwich, Conn., with two full stories



A house at Scarsdale, N. Y. Dormers half recessed and half projecting



A modern edition of the late Dutch work at Garden City, L. I.

be practically as large as the first, and the maids' rooms as a rule are pushed up into the third story. The problem facing our architects then, when they attempt to work in the Dutch style, is to get a second story which shall be adequately lighted and ventilated, and a third story which, though small, will still contain a number of servants' rooms. In the Teeter house and the house at Greenwich, this difficulty has been frankly met by putting two full stories below the roof, and the effect is rather that of New England Colonial than of a Dutch Colonial house, although in the Teeter house the Dutch roof shape, with its swinging curve, has been carefully preserved. In most of the other modern houses which can be roughly classified as Dutch, the steeper pitch similar to the New England and Maryland houses illustrated above, has been adapted successfully, preserving a very considerable proportion of the space, and the problem of the roof has been reduced to an attempt to discover some method of adequately lighting the second story without cutting up the roof so much that its original shape should be entirely lost.

In the very charming little house at Great Neck, designed by Forman and Light, the architects have made a serious attempt to preserve a generally Dutch character, and have succeeded in getting a sufficiency of light into the second story by using very wide dormers without cutting the roof up so that its shape is entirely lost. This house,

by the way, is one of the most interesting of those which have been designed in the Dutch style, since certain of its motives are entirely foreign to really Dutch work, while other parts of it resemble the original style more closely than any other modern house of which I have knowledge. The outside chimney for example, was, as far as I know, not a feature of any Colonial house, probably because the craftsmen of those days, limited in their knowledge, and without proper materials, were unable to make the juncture between the mason work of the chimney and the frame wall weatherproof. The piazza, too, has the large round columns which have come to be almost a standard feature of present-day Dutch work, with the ends of the roof beams projecting, and sawn in a manner reminiscent of the Italian pergola, a resemblance which is strengthened by the trellis at the ends of the piazzas. On the other hand, the lower part of the front below the hood has exactly the quality of Dutch work, and the interesting way in which the rake-molding, forming a sort of cornice on the gable ends, is painted black, has plenty of good examples from one hundred years ago.

Quite a common method of lighting the upper story is that shown in the Barber house, where a single very wide dormer takes in three rooms in the interior, and is roofed by a continuation of the upper slope, the edge being faced with a cornice relieved by small brackets placed each side

Ewing & Chappell, architects

Gambrel roof with raised long dormer. The Swift residence, Larchmont, N. Y.





George Nichols, architect

A house with varied roof lines at Colonia, N. J.



Plans in text

Forman & Light, architects

A modern house with typically Dutch roof at Kensington, L. I.

of the windows. The porch and piazza are of a type not dissimilar from that of the Great Neck house, and the woodwork of the whole first story is stained brown, but the treatment of the porch and piazzas suggests modern English methods rather than truly Dutch ones, and the roof slopes resemble more nearly those of the Annapolis house than the New Jersey type, although the lower ends are worked with a curve as were the original ones. Yet the house has evidently been inspired in the main by Dutch methods, and, in spite of its many variations from type, is an excellent example of how far from the traditional we may go and still get results which belong to the same general family and are in themselves artistic adaptations.

The residence of Joseph Norwood at Columbia, South Carolina, has about it just a trace of Dutch ancestry. The piazza and porch are like those of the Barber house, but the method of lighting the second story is a different one. Secondary gable ends have been introduced instead of the long dormers, and where dormers were needed they were made as inconspicuous as possible by staining them to match the roof so as not to disturb the general roof impression.

The Woodmere house, by Charles Barton Keen, has a second-story treatment much like that of the Barber house, but to light the third story another pair of small gables has been added, and these have been so managed, partly

recessed and partly projecting, as not entirely to distract the attention from the roof shape, which is and always must be the dominant factor of the Dutch type of house. Like the Great Neck house, this has an outside chimney, also of stone, which fits extremely well with the balance of the composition, and across the gable end at the second-story level has been carried the so-called Germantown hood, which was sometimes a feature of the older Dutch homes as well as of the Pennsylvania ones. One of the amusing features of this extraordinarily clever design is to be found in the hoods over the second-story windows in the gables, which, with the strong and heavy blinds, are characteristic of Mr. Keen's delightfully picturesque houses.

Of course the most simple treatment is simply to run a row of single dormers along the front and rear of these rooms. This was done in the house at Scarsdale Estates, and in the farmhouse on the estate of Mrs. Robert Stafford at Lloyd's Neck, rather more successfully in the second case than in the former. The dormers on the Lloyd's Neck house are placed rather high above the bottom of the roof and appear slightly attenuated for their position, but those in the Scarsdale Estates house are a little too close together, and the photograph was taken on such a bright day that the heavy shadows cast by the dormer roofs rather accentuate this defect. The method of partly recessing and partly projecting the windows has, in this Lloyd's Neck house,



McIlvain & Roberts, architects

Two secondary gables and a long dormer between, at Cynwyd, Pa.



Edwards & Walter, architects

An extreme modernization of the Dutch type

I. H. Green, architect

A many-dormered Dutch-roofed house at Sayville, L. I.



helped the interior, since the vertical wall surface of the rooms is on a line with the dormer itself, and starts to slope only at the point where the roof cuts across the side of the dormer.

The house at Hewlett, and the Bull house, both illustrated in the chapter on Materials have similar treatment of the dormers, but with the rather abrupt transition from the projecting to the recessed dormer disguised by a little trellis leading up on either side of the windows from the flower-boxes.

The house at Cynwyd, Pennsylvania, has a little different method of treating the dormers, in which large gable-roofed dormers are placed at either end of the house, enclosing a long dormer in the center. This forms a composition which in itself is very agreeable, although it naturally makes such an important motive that it rather distracts attention from the main roof itself. The architect of this house has, in order to get sufficient room in his second floor, frankly projected this story over the piazza, a method which is usually a complete failure, but in this case seems to be a striking success. The reason for this success is, I believe, to be found in the fact that he has carried his stone side walls out to the face of the piazza, opening the piazza up by means of low wide arches at each end, and supporting the center of the house on two big, round, stuccoed columns. This is a trick of design which

seems to be peculiar to Philadelphia architects, and one which might be adopted with advantage in many cases when the overhang of the second story above the piazza makes the whole building seem insecure and insufficiently supported. The beautiful stonework of this house commands respectful attention. Philadelphia is fortunate in having in its neighborhood a great deal of stone which readily splits up into small horizontal layers and which, when laid flat in a heavy bed of mortar and pointed up with wide white joints, is extremely effective.

As before remarked, the last development of the true Dutch style was the detaching of the piazza roof from the roof of the main house, and introducing a row of low windows between the two. The house at Garden City was designed to retain the picturesque effect of this style, but increasing the window sizes to get more light in the second story than could possibly be obtained from the little windows of the type. This Garden City house has also followed the Dutch work in the association of brick, stucco and shingles in the same exterior, and although the shingled wing appears somewhat detached from the rest of the house, it still has much the interest of the kitchen extensions so common in the older work; in this case it is used for a living-room, the ceiling raised completely up to the rafters.

A little further development in this last type of Dutch house is the one at Larchmont, New York, designed by

Messrs. Ewing and Chappell, in which the central part of the whole roof has been raised so as to give windows of the full size across the front, and the piazza has been developed with pairs of columns with trellis between them.

Of course certain exigencies of plan demand even fuller lighting of the second story than can be obtained in any of the preceding methods, and the house at Colonia, New Jersey, designed by Mr. George Nichols, as well as the house at Newark, designed by Mr. Ernest Guilbert for his own occupancy, are unusually good examples of how such informalism in the treatment of the roof can be successfully accomplished. The Colonia house has a very high central portion with a good third story, while lower wings at either end have roofs of two distinct shapes. The building as a whole is so different from the accepted type as to be almost bizarre, but it is an unusually attractive and well-designed house. Mr. Guilbert's home has for its principal feature a great two-story room, lighted by the studio window at the side of the gable, and in the rear by two dormers, one perched on top of the other, a composition which would not on paper commend itself as satisfactory, but which as executed leaves little to be desired. This house is very much more broken up by projections and dormers than most of the Dutch work, which as a rule depends for its success upon absolute simplicity of outline, and the complication of detail in this way requires an ex-

ceedingly clever man to make it successful. Most architects with a problem like this before them would have destroyed all the sense of peace and quiet which is the distinctive feature of the Guilbert house, but in spite of the crowd of secondary motives which succeed in making each little portion of the house individually interesting, the building forms a single unified whole, possibly because of the reduction of its color scheme to white walls and a brown roof.

A more extraordinary contrast to this than the cottage of Miss Maria Grey at Fox Point, Wisconsin, could hardly be imagined; here the roof has been frankly permitted to dominate the whole scheme, a single small dormer over the entrance porch being the only feature which breaks up its quiet and restful lines. The architect has relied absolutely upon the proportion of the roof and the accent of the chimney to secure his result; of ornament there is none, and yet the house is no less successful than any of the others.

In considering the roof from the standpoint of design then, we must first think of its shape as seen from the end, so that the proportion of the upper and the lower slopes may be agreeable, and then discover some means of lighting the second story without detracting too much from the appearance of the house. The exigencies of the plan all largely determine just what this means shall be, and in



Elmer Grey, architect

The simplest possible roof treatment. House at Fox Point, Wis.



Lionel Moses, II., architect

A gardener's cottage with a row of dormers lighting the second story



A gable end of typically Dutch shape



Gambrel roof on old house at
Annapolis, Md.

looking over the illustrations included in this chapter, I fail to find that any one method has much advantage over the others. The Colonial scheme of lighting the second story was, of course, by dormer windows with peaked rafters when any dormers were employed at all. They were generally three in number and placed symmetrically, but dormers like this do not come anywhere near fulfilling the requirements of modern life as to light and air, and we must accordingly seek some further means of lighting the upper stories. This may be done either by secondary gables, which, unless very carefully handled, confuse the composition, or by long dormers covered by an extension of the upper portion of the roof, or by some combination of these means. The recessing of the dormer, either partially or completely, is a way of getting the window flush with the interior wall that is sometimes adopted, but putting any considerable number of these across the front of a house cuts the roof to pieces in a most unpleasant manner. As used in the Orr house, illustrated in the chapter on Plan, one at either side of the square projecting dormer they are not disagreeable, but this is about the extent of their utility. Secondary gables, such as are found in the Guilbert house and the Norwood house, are dangerous in the extreme, and, unless designed by a master hand, destroy the simple lines which in designing a Dutch house the architect so laboriously strives to build up. I for one

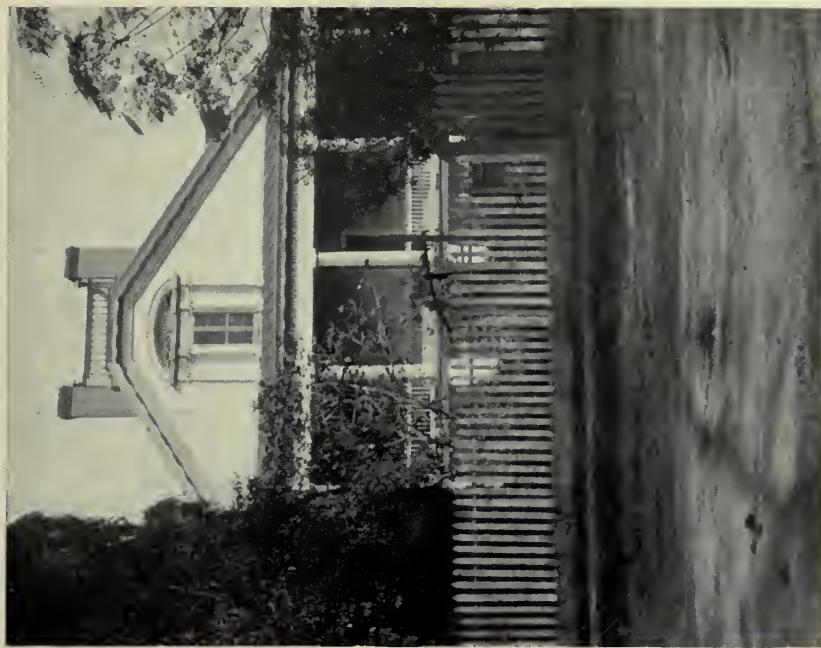
am frankly afraid to use them, and I think in general the less evident the projections from the roof are in the Dutch type of house, the better the scheme works out.

Doors and Windows

FROM time immemorial in any style of architecture some special treatment has been considered necessary for the doorway. This feeling is partly inspired by the natural desire to put the best foot forward and make the entrance to the house as agreeable as possible, but another and more cogent reason is to attract the attention of anyone approaching the building, to the point of entrance. Of course, in an ordinary white house the easiest way to do this would be to paint the door a different and striking color, and, as a matter of fact, doors are very frequently painted green when the rest of the trim and even the shutters are white. However, the usual way is to frame the door with some composition of interesting motives which shall focus the interest of anyone approaching the house upon it, and this decoration must be carried beyond that of any other part of the building, so that there shall be no confusion as to how the building shall be entered. In thus treating the door the usual method is to employ motives suitable to the building against which it rests, but reduced to a smaller scale, since the doorway is the one portion which is usually viewed from ^{near}by. Another requirement of

the doorway is that it should afford a shelter where people waiting to enter the house may be to some extent protected from the rain. Of course, in a great many houses the front entrance is from the piazza, which often in the old Dutch work, as in modern, extended completely across the front of the building. This is probably not the best practice; the piazza has been developed from Dutch times into a sort of outdoor living-room, and it is just as desirable to have this somewhat secluded from the entrance as it is to have any of the rooms within the house entered from the hall and not directly from outside. This practice was not uncommon in Colonial times, and a doorway was frequently accessible only from a small porch, which was, especially when there was a sufficient overhang of the roof, reduced to a mere frontispiece applied directly against the building. Another reason for the embellishment of the doorway was that it constituted a different problem from that of any of the other openings in the older houses; usually opening into a narrow hall which was lighted by side lights and a fan-light. This grouping of motives in itself required some thought as to their treatment, and the fact that there was only one door where there were a great many windows, permitted a considerable expense which would have been impossible were it to have been repeated many times.

The earlier Dutch houses had front entrances marked in no particular manner; either there was not sufficient ability



An excellent treatment of a gable and windows in
an old Louisiana plantation



Ernest F. Gruibert, architect
A recessed corner entrance—the Gruibert house,
Newark



Windows grouped with columns between on the Bull house,
Tuckahoe, N. Y.



Plans in text

A recessed porch of pronounced modern type on the Orr house at
Garden City, L. I.

to design or execute the work, or the builders of the earlier houses did not have the means sufficient to pay for it; but the later of the Dutch houses invariably had front entrances to which a good deal of attention had been paid. The narrow mullions between the doors and windows had pilasters or small columns placed in front of them, with similar columns and pilasters on either side of the side lights; below the side lights were placed panels; and fan-lights, either over the door itself, or over the door and side lights both, formed an important part of the composition. The older trim was carved and decorated with the utmost of the very considerable artistic skill that the biulders had, and the resulting effects were comparable for beauty with the Colonial work of any other part of the country, and with the best that we have in these days been able to develop.

The fan-lights and side lights were always divided into panes of glass arranged in a pattern of some kind either by wooden bars—muntins, as they are called—or by leads; and it was a curious commentary upon the construction methods of that day that people who knew so little of metal work that the gutters were of hollowed-out wood, and who hardly dared apply dormers because they did not know enough to make them watertight, were able to execute the complicated patterns of the Colonial leaded glass with such skill and precision. The best of modern leaded glass is no more neatly done, and as a rule less well designed, than the Co-

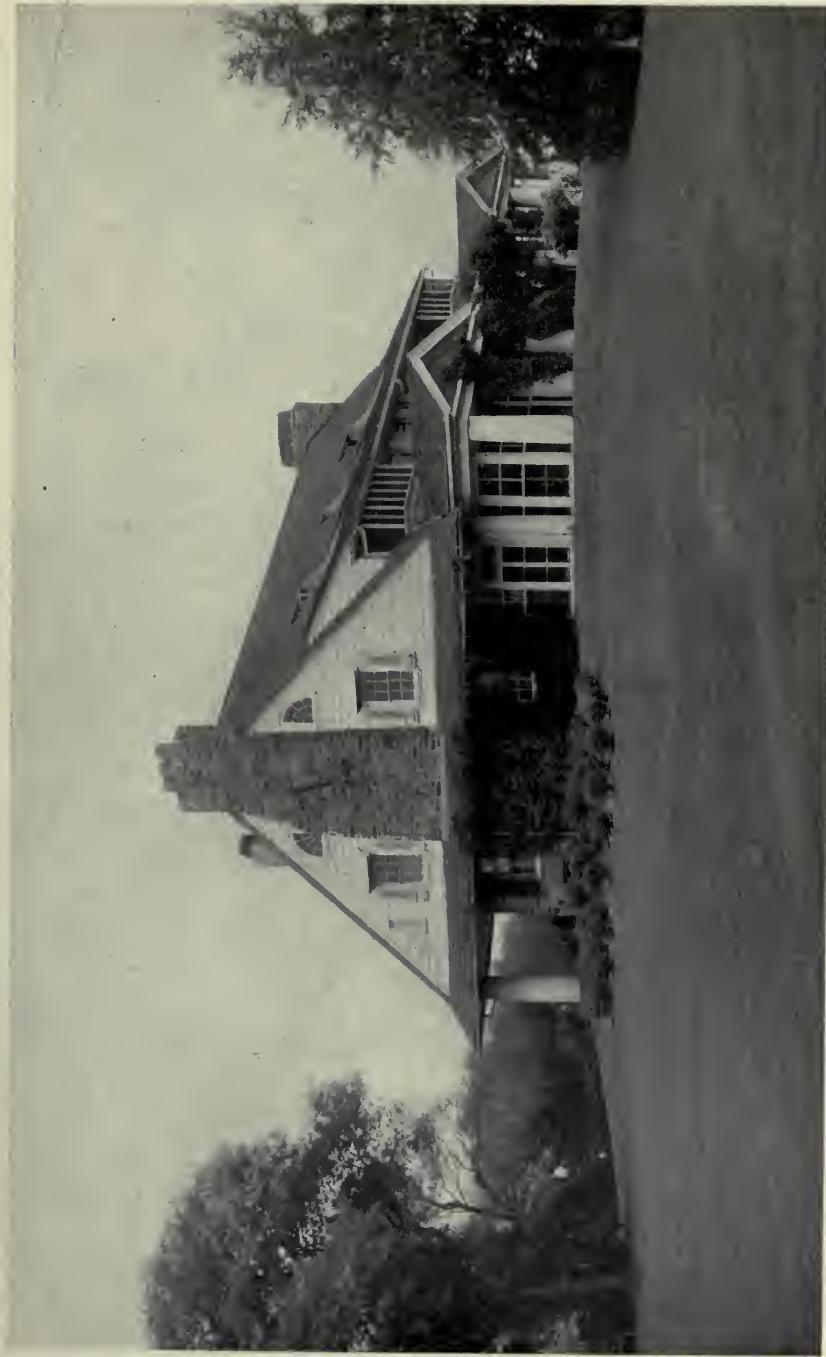
lonial work, and the most interesting little cast lead ornaments with which these Colonial designers were wont to decorate the intersections of the leads are frequently copied to-day without any variation.

The fan-lights, which are so attractive and important a feature of the Colonial doors, are not so much used to-day because we are unable to get the door, the transom bar above it, the fan-light and the trim above the fan-light, in the height of an ordinary story, although our stories are about the same as were those in the Colonial houses. They economized the space by making the doors very short; a door six feet in height was not uncommon, and I would say that about six feet and four inches was the average, while now, from six feet and eight inches to seven feet in height is considered about as low as a door should be made.

Another interesting feature of Colonial work was the manner in which the doors themselves were paneled. In the older doors illustrated in this chapter, two of the exterior ones are unfortunately concealed by screens, but these were similar to the interior door of the Vreeland house; that is, there were two small panels above, two rather long panels in the center, and two rather short panels at the bottom, with a very wide rail in which the lock was set. The Colonial designers made this lock rail wide so as to give space to the big rim locks—that is, locks applied to the face of the door, and not set in the edge, which were the only

Charles Barton Keen, architect

Second-story recessed windows with sleeping-porches on a Woodmere, L. I., house





Plans in text

Aymar Embury, II., architect

The doorway of the C. S. Fay house—delicate woodwork between heavy piers

kind of which they knew. Now all our locks are set into the doors, and they are never set on the rail because the joint between the rail and the upright sides or stiles, as they are called, is the weakest part. The frame is there dovetailed together, and if enough is cut away to permit the setting in of a lock, the door is so much weakened that it is liable to come loose at that point. This seems a comparatively trivial reason for the change in the style of doors, but there is an additional one in the fact that when the young man of the house was given the latchkey and the freedom of the house, the key was often six or eight inches long, so that it could pass through the thick door and into the lock behind it. Now that we are accustomed to the convenience of the small light key of the Yale lock we are not very willing to give it up for the sake of a slight difference in the design of our front doors.

One of the other doorways shows a different type: two long vertical panels side by side. This style of door is one which fits modern needs well enough, but is not nearly as pretty to look at as the other type, and was of a much later period, say about 1830.

There are illustrated in this chapter five of the old doors, of which the door to the Gerretson house is the plainest and probably the oldest, and, while interesting from the historical side, is not an especially beautiful piece of design. The door to the Willetts house is of the latest period, dating

from probably about 1830, and both this and the Gerretson door have the side lights, square transom light, fan-light and doorway itself treated as a single opening and framed by a pair of pilasters. Here is a sort of architrave and cornice used as a head, and in it the lightness and grace of the earlier Dutch work have been lost and the motives have degenerated into coarser and less agreeable ones.

The other three doors are all of about the same period; the Vreeland door is a New Jersey one, while the doors of the Cortelyou and Lefferts houses are Long Island examples. It is hardly necessary to call the reader's attention to the exquisite beauty of these three doors; they are typical of the best Colonial work, in that the functions of the classic column and entablature have been remembered, while the motives have been changed to suit the artistic conceptions of their designers. In the pilasters used in the Vreeland house and the Cortelyou house, the surface has been worked into a series of moldings reminiscent of the flutes of the classic pilasters, although quite different from them. The frieze in the Vreeland house is decorated with a series of ornaments recalling the sunburst and daisy patterns, but worked with a gouge, and the architrave around the fan-light has in both cases an ornamental band quite as fitting to its place as the classic egg-and-dart motive, but which was evidently designed by the builder. The key-blocks in



The finest of the Dutch entrance doors. The Vreeland house, Nordhoff, N. J.



Front entrance porch, Gerrettsen house, Flatbush Avenue, Brooklyn, N. Y.



The doorway of the Jordan house at Kensington, L. I.



The door of the old Cortelyou house at Flatbush, L. I.

both have been given much thought, and not merely copied from some book of designs.

I think the real difference between Colonial architecture and that of any other period, except the Italian Renaissance, is that it was designed by a race of architects or builders who were without precedent to follow. They could not look up their ornament in any book, because they had no book, but they did have a lively appreciation of the functions of the column and entablature, a just understanding of the reasons for the proportions of these two members, and, when they came to execute the work, had to originate all decorative features themselves and to design the proportions of the principal parts either by eye or following those remembered. The result was that Colonial architecture, like Renaissance architecture, was oftentimes crude, oftentimes badly executed and badly designed, but it is never uninteresting and never without indications of strong individuality of design. It is for this reason that the Colonial work is so well worth while studying, not so much that we may copy it exactly, as rather that we too may feel free to forget the classic training we have received in school and in college and follow the bent of our fancies.

The interior doors were usually very much plainer than the exterior, so plain indeed that in most cases they had little of interest about them, except to the architect who studies his moldings to obtain minute differences of shadow,

the reasons for which are not apparent to one untrained in architecture, but we occasionally find interior doors as lovely as the exterior ones. One of the best of these is again from the Vreeland house; it is similar to the exterior door before illustrated, and conforms to it in a like treatment of pilasters and central fan-light. The beautiful leaded glass of the Colonial period is excellently shown in this illustration, and the interesting carved work of the frieze between the door and the fan-light is of the best Dutch Colonial, and rather different from any other ornamentation that I can recall. I know of few other doorways in this country, excepting some of the Salem ones designed and carved by Samuel McIntyre, as good as this, and though the McIntyre doors surpass this in architectural knowledge, and in beautiful wood-carving, this door for sheer beauty of proportion fully holds its own.

Some modern doorways, also illustrated in this chapter, have much to commend them; the Fay door has the side lights much wider than those of the typical Colonial work, some well-designed leaded glass, and the setting, between the heavy stone piers, is an interesting transition from the big scale of the house proper to the very small scale of the doorway.

In the Orr house a projecting door has been replaced by a sunken vestibule, with a couple of large stucco columns flanking the entrance. It is as little like genuine Dutch

architecture as it is like English work, but there is something sympathetic in its treatment to the building of which it forms a part, and the sunken vestibule is a sufficiently good scheme for affording shelter to the waiting guest without breaking the front as a projecting piazza would. The door of the Jordan house is a thoroughly modern combination of different motives: the hood is rather Pennsylvania Colonial than Dutch, and the doorway itself cannot lay claim to any particular style as its precedent, but it certainly is well fitted to the house on which it is placed, and this is a better test of good design than is any archeological correctness.

The windows of the old Dutch farmhouses are never placed in pairs, but are as a rule uniformly spaced across the front. In the modern work no such rule is adopted, and windows are placed either singly or in pairs, or in sets of three, as the plan may require or the wish of the designer dictates. One thing was invariable in all the old work, and that is that the windows were divided into small panes, and the older the house, as a rule, the smaller the pane of glass. The first-story windows in the Flagg house at Stowe, Pennsylvania, are very much like those of the old houses. They have six-light sashes, with heavy solid shutters bearing the characteristic crescent-shaped saw-cut in the upper panel of the shutter. The dormer windows on the same house are truly Colonial dormers, with key-blocks over the centers of

the sashes and painted pediments. In the Bull house the windows are in sets of three, in order to get as much sunlight as possible into the interior, which is finished in dark wood. As sets of three windows in a house of this length would have made the wall appear frail and insecure, pairs of columns were placed between the windows to strengthen the support. Gable-end windows were frequently of unusual shapes, and among those illustrated in either the new or the old houses will be found some quadrant-shaped, some elliptical, and some with circular heads. A very interesting window in the gable end is that shown in the old plantation house, which, though a Southern building, has some of the mannerisms of Dutch work. This window is particularly well adjusted to its position, and though somewhat more elaborate than the usual example, might be used to advantage in the modern house of Dutch character.

Returning again to the Guilbert house, we find that the windows in the dormers are rows of small casements divided into very small panes, while a circular-headed window with side lights and a circular transom give light to the stairs.

In the Woodmere house the row of long dormers has been brought forward to form a sort of balcony, with verticals to support fly-screens, while on the ground floor the porch has been enclosed in glass.

In the McDaniel house the typical Colonial window is used with frieze and cornice above it. This harmonizes



A lovely old doorway in the Vreeland house



A simple modern doorway



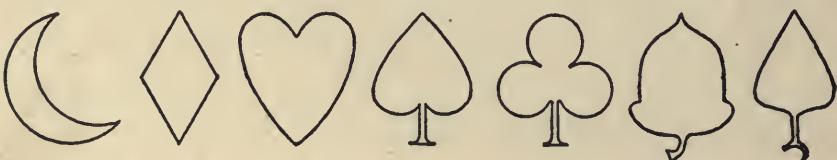
A late Colonial doorway on the Willett's house at
Flushing, L. I.



An old Dutch doorway with the columns tapering
downward

excellently with the frontispiece which marks the doorway, and is a simple and comparatively inexpensive way of filling up the space between the heads of the windows and the soffit or under side of the roof eaves. The one thing which will be noticed in all these houses, and which is absolutely essential to a successful Dutch house, is that the sash be divided into small panes. The large sheets of glass so common in contractor-built houses, and often insisted on by prospective house builders, because they are easy to clean, do more to ruin the exterior of an otherwise attractive house than could the mishandling of any other single detail. The windows show as big black holes in the wall, and the one place where a certain delicacy of treatment is absolutely essential does not get it. This is one of the factors of what the architects call "scale," the meaning of which I can only indicate by saying that a well scaled house is one in which the details bear a proper relation to each other. Of course, if one starts to use a large scale and carries it all the way through, one does not feel that there is anything out of the way in the scheme, although the building will invariably look smaller than its actual size, and the doors from a little distance will seem too low for a man to pass through. On the other hand, small scale—that is, making all the details small and the size of the windows a little less than ordinary, makes the house appear bigger, and it is by such devices as changing the scale at the doorway that es-

pecial attention is fixed on the one part. When one does attempt to change scale at the doors, one finds that while each member of the doorway may be made a good deal finer than corresponding members in other parts of the building, the effect from a little way off must be that of a size com-



Saw-cut patterns for the upper panels of solid shutters

mensurate with the balance of the building. It is a thing always hard to do successfully, and still harder to explain.

The shutters or blinds in the Colonial house are one of the few features in which color can profitably be employed and are as necessary to the wall surface as eyebrows to the face. Even when, for practical purposes, they are not desired, pairs of shutters may be used to fill up blank spaces, or to add a touch of color to the white, which might otherwise become monotonous. In the old houses they are almost invariably solid, the only means of ventilation being the small saw-cuts in the upper panels, which, though usually crescent-shaped, were sometimes made in a variety of other interesting forms. Of course blinds of the common variety have movable slats attached to a vertical cross-piece, but these blinds are so constantly getting out of order that they are a source of a good deal of expense and annoyance, es-



An old Dutch house with "lie-on-your-stomach" windows

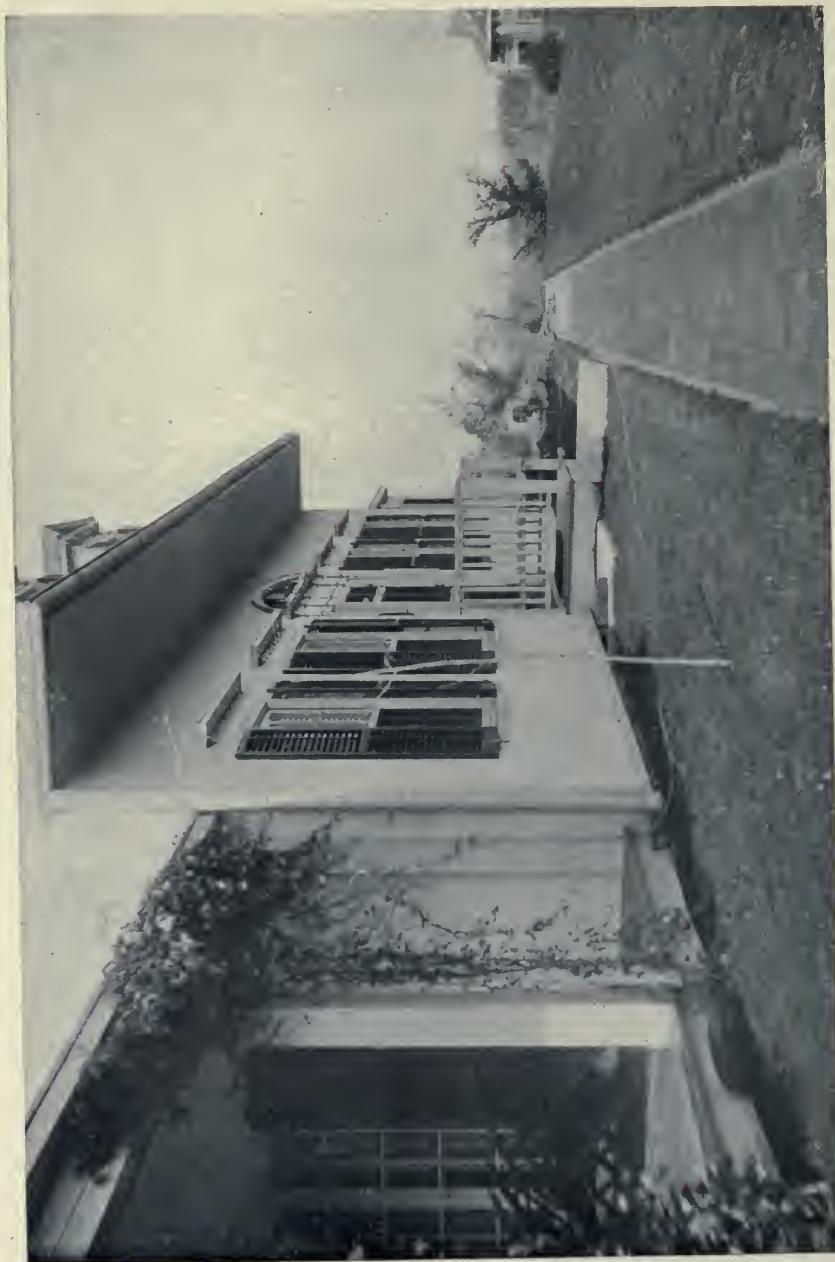


An old house in New Jersey with typical dormer windows

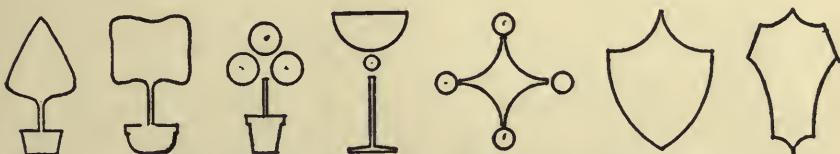
Plans in text

Excellent traditional treatment of windows and entrance door

Taylor & Bonta, architects



pecially as there is only one position in which they keep out the sun and admit the air. A better scheme for blinds, if solid ones are not desired, is to make the slats fixed in this position, perhaps with a small solid panel at the top with a saw-cut similar to those of the old blinds. While it cannot



Saw-cut patterns for the upper panels of solid shutters

truthfully be said that blinds of this type have quite the interest that the old solid shutters had, they are a pretty successful compromise between the picturesque and the useful, since the square panel of the upper part is always back of the shades, and so does not interfere with either light or air, and at the same time the blind has some interesting feature about it. It is not unusual to see, in modern houses, solid shutters on the first story, where they do add some security to the house, and blinds on the upper story. This is an appropriate and artistic combination. In changing the single windows of Dutch times to groups of double or triple windows, we find it difficult to make proper provision for these blinds. With double windows they can be made to fold on themselves, but in triple windows nothing can be done except to have them stand straight out from the house, a position which renders them liable to be blown off

by heavy winds and which makes them always look untidy.

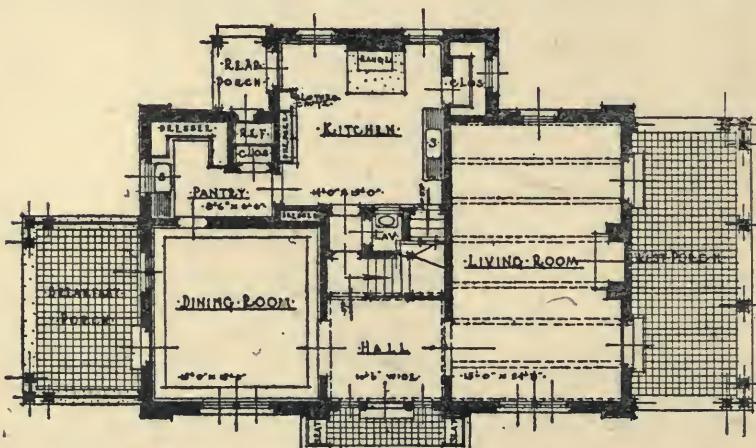
A house otherwise well proportioned can be spoiled by badly shaped and badly placed windows, doors and shutters; on the other hand, a rather poorly proportioned house can be redeemed by careful handling of these features.

Plan

THE plan of the old houses offers nothing of interest or utility to the modern designer or house-builder, except the placing of the kitchen in a separate one-story wing. The old houses almost invariably had a narrow central hall extending through the building, with two rooms opening from it at each side; these rooms were of about the same size, and their uses could be interchanged without hurting the plan in the least. They had no butler's pantry such as we now use; in the early houses the kitchen was used both as kitchen and dining-room, and in the later ones the kitchen was placed next to the dining-room, with storeroom, pantries, etc., at the opposite ends of the kitchen. A single straight flight of stairs led up one side of the hall to the second floor. Of course there were some exceptions to this general arrangement, but it was as a rule adhered to even in buildings whose area was very small.

The same general considerations which influence modern planning of any country house apply to the plans of houses in the Dutch style; the rooms must be so located as to secure the light and air appropriate to each, the space must be

divided proportionately to the uses of the various rooms, and access from the hall must be preserved—at least to the principal rooms—so that no one room becomes a passageway between others. The requirements of living as they exist at present are for one large room, commonly called



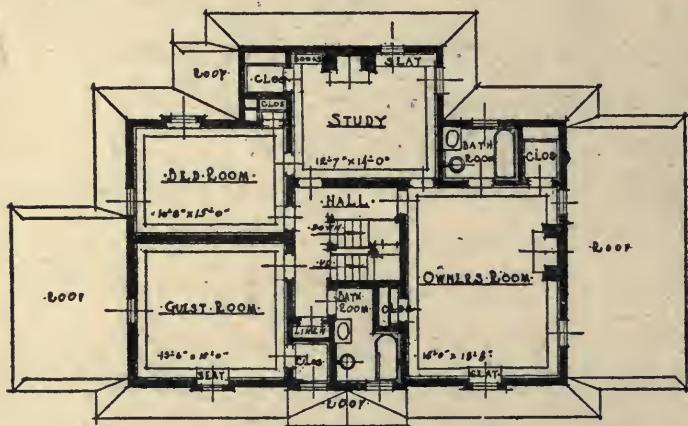
First floor plan of the Frederick S. Jordan house, Kensington, L. I.

the living-room, which in small houses is the only public room except the dining-room; beside the living-room and dining-room, a kitchen, pantry, coat closet, two closets for the kitchen, and hall and staircase, filling the ground floor. These are the minimum requirements for an all-year-round house. A slightly larger house has added to it, on the ground floor, a third public room, used either as a reception room or as a study. The largest house which can be gotten in the Dutch style and be reasonably satisfactory in appearance, includes both the study and the reception room,

in addition to the rooms of the minimum plan. Of course the requirements of each family determine the number of rooms on the second story; a small family would prefer three large rooms to four small ones in the smallest house discussed, while a larger family would require at least four smaller rooms. Two bathrooms are now practically a necessity in the American house. In addition to these there must be one or two maids' rooms, and usually a maids' bath. It may be better to take up some of the plans of executed houses and discuss them with regard to their several arrangements than to generalize further in the matter, and for this purpose I have selected a few plans of various sizes, each of which presents some points of interest.

The plan of the Jordan house is in many respects one of the most economical of space, and satisfactory in arrangement, that can be devised for a house of the minimum requirements, and the size can of course be reduced or expanded as may be necessary to fit the purse and needs of the builder. The entrance is into a small square hall; directly opposite the entrance the stairs go up to a landing, turn and go from the landing to the second story. Wide doors give access to the dining-room at the left and the living-room at the right, opening the house up in very agreeable fashion, and making a hall, which although small is not cramped, because all of its sides are open and because each side is interesting. The living-room is about fifteen

by twenty-four feet, with a large fireplace, and French windows either side of the fireplace opening to the west porch. A room which is somewhat longer than its width is apt to be better than a square room of the same area; the furniture can be better arranged, there is more wall space, it is



Second floor plan of the Frederick S. Jordan house,
Kensington, L. I.

better lighted and two or three groups of people can assemble in various parts of the room without confusion. The entrance porch is entirely separate from the living-porch at the west and the breakfast porch at the east, so that guests and messengers coming to the house do not intrude upon any family gathering. The dining-room is fifteen feet square, which is plenty big enough to accommodate the dining-table, sideboard, serving-table, etc., and to permit the table's being extended to seat twelve people, without crowding the waitress in her duties. The break-

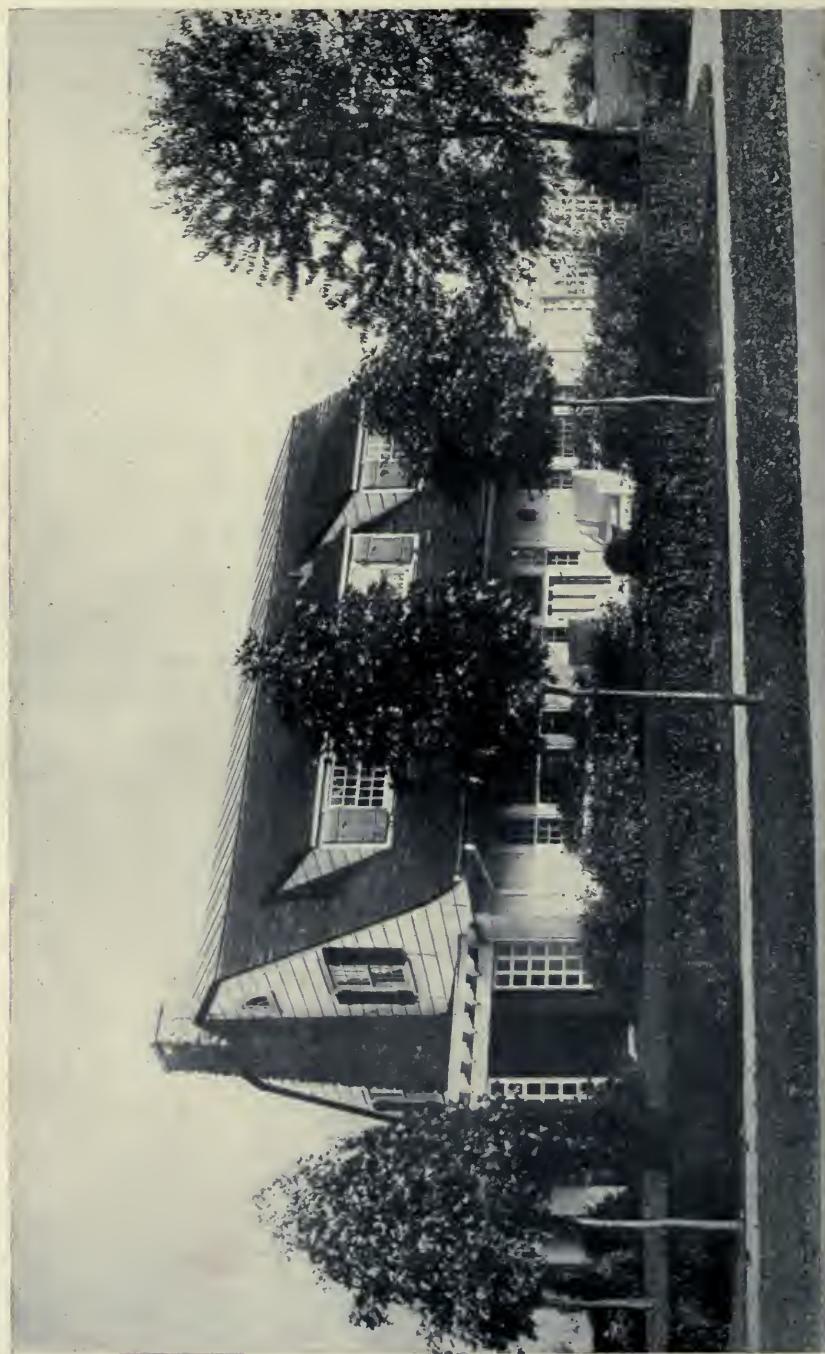
Plans in text

Aymar Embury, II, architect

The Frederick S. Jordan house at Kensington, L. I.—compactly planned

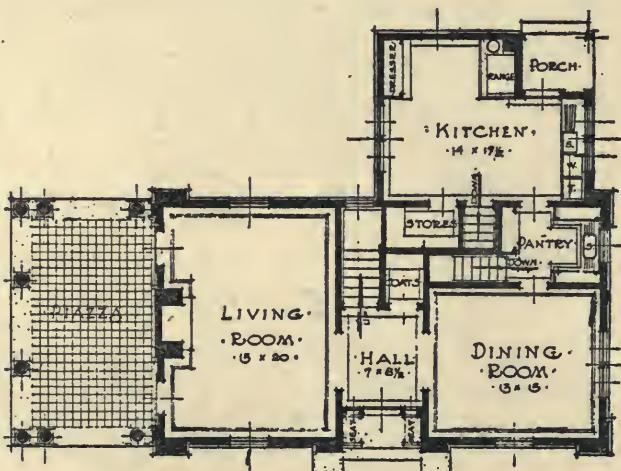


A house at Kensington, L. I., typically Dutch, yet with modern dormers and porches



fast porch, opening from the dining-room, is, throughout the summer, a pleasant addition to any house, and, glassed-in and heated in winter, gives a bright and sunny place for that most important meal. The pantry is of good size, with a refrigerator closet so arranged that the ice is put in from the kitchen porch, and the refrigerator entered from the pantry. This is a better scheme than entering the ice-box closet directly from the kitchen, since many of the articles which are usually kept in the ice-box—butter, milk, beer, cheese, etc.—are needed in the pantry rather than in the kitchen. There is ample dresser space, so arranged that it is not in the way of the passage between the kitchen and the dining-room. The kitchen arrangement I do not regard as ideal, since there is no good space in which the servants' dining-table may be set and which they can use as a sitting-room when not working. On the second floor there are four bedrooms, and two bathrooms. The owner's room has a fireplace, and communicates directly with the so-called study; the other bathroom is entered only from the hall. In a house of this kind frequently it is desired to have two connections into each bathroom. This is a satisfactory arrangement as long as one adjoining bedroom only is in use, but when both adjoining bedrooms are occupied, is apt to prove a source of considerable annoyance, because people using the bathroom very frequently forget to unlock the door that they have not used, although they

never forget to lock it. There are fair-sized closets for all the rooms. In this house a single flight of stairs is made to serve both the servants and the owners, a thing which would be objected to by some housewives, but, assuming a single staircase, it could not probably be better arranged,

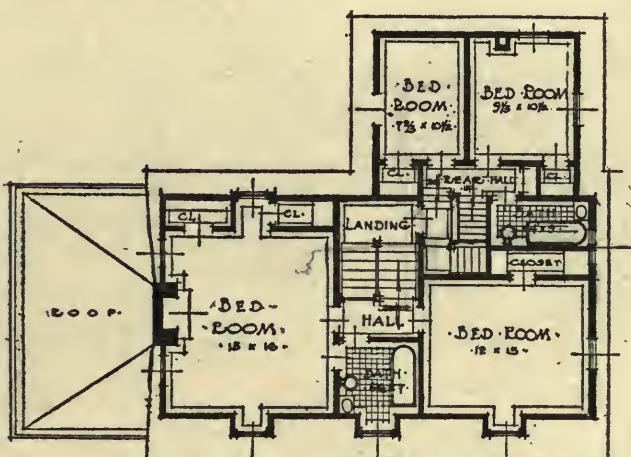


First floor plan of the Stanley G. Flagg, Jr., cottage,
Stowe, Pa.

since access to it from the kitchen can be had without the servants passing in view of the occupants of either the living-room or dining-room. Returning to the first floor for a moment, we find that there is a vista through the ends of the dining-room, living-room and hall, and the French windows to the piazzas, and the main entrance to these rooms are on a line; these vistas are an important feature of the interior of any house, and not only should the vista be preserved, but some kind of an architectural feature should

terminate each vista, the features in this case being the French windows opening upon the porches.

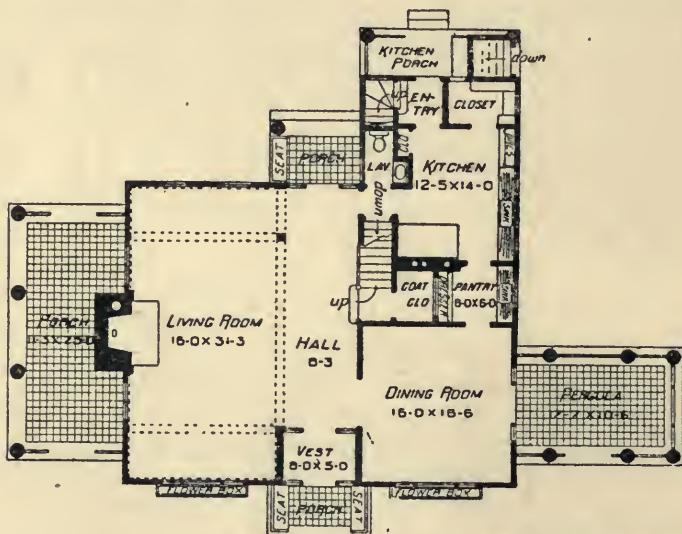
The plan of the Flagg house is one adapted to a small family only. The living-room and dining-room are each of fair size and placed opposite each other, and, opening from a small hall, a good-sized pantry communicates with the



Second floor plan of the Stanley G. Flagg, Jr., cottage,
Stowe, Pa.

kitchen, which is very well arranged, in that the working part of the kitchen is separated from the rest of the rooms. On the second floor there are two rooms for the owners and two for the servants, with one bath for each pair. This plan could without difficulty be adjusted to give three bedrooms for the owners and one servant's room, and, if required, a servant's room could be put on the third floor. The back stairs, which are a feature of this plan, could properly be eliminated in a house of this small size.

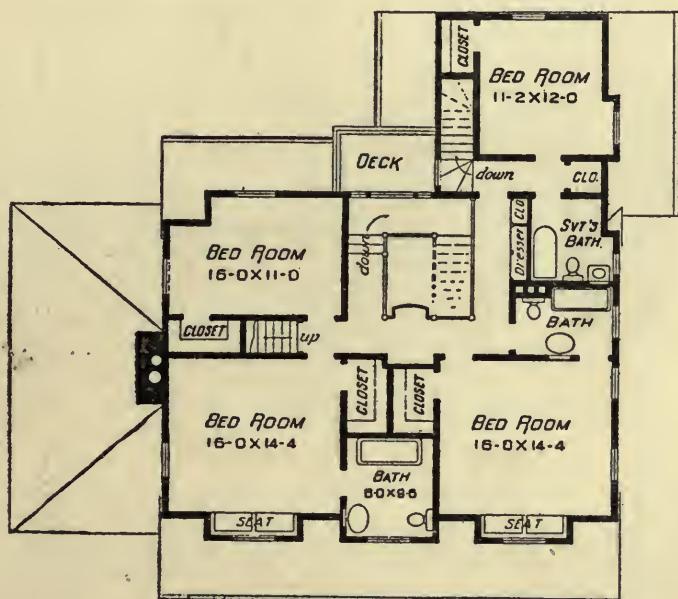
The house at Kensington has a very unusual type of plan, which will appeal strongly to some and be disliked by others. From a small vestibule one enters a hall eight feet three inches wide, which is indicated by the ceiling treatment rather than actually divided from the living-room by



First floor plan of a house at Kensington, L. I.

any partition. This opening up of the living-room and hall together gives of course a sense of space otherwise not to be obtained in so small a house. It has certain disadvantages in the inability of the hostess to conceal herself when not dressed to receive guests, and the opening up of the room to this extent naturally loses in coziness what it gains in spaciousness. The kitchen arrangement is an excellent one; the stairs to the cellar go down in the secondary hall

between the kitchen and the living-room, so that the master of the house can go down cellar without disturbing the cook and her guests. The kitchen is accessible from the exterior only through an entry, which some clients insist upon, much as others dislike it. The second floor contains three prin-



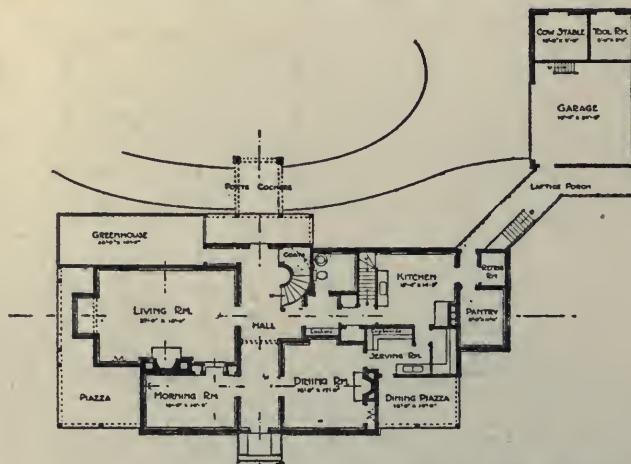
Forman & Light, architects

Second floor plan of a house at Kensington, L. I.

cipal bedrooms and two bathrooms, and a servant's room and servant's bath, and there are two other rooms in the third story. Of course all four of these rooms could be used for owner's rooms, and the servants relegated to the third story entirely, if this were desired. The problem of lighting and ventilation of the second story has been well man-

aged, and a deck in the rear, opening from the stair landing, has room enough for the usual purposes to which a second-story porch is put.

The McDaniel house is as well planned as it is designed. The entrance is from what is really the rear of the house, a



Taylor & Bonta, architects

First floor plan of the McDaniel house and garage near Syracuse, N. Y.

scheme which ensures privacy in the family rooms, and acts as a screen from the noise and dust of arriving vehicles. At the left of the carriage entrance is placed the interesting curved staircase, with a connection through to the kitchen. A dining-room, morning-room and living-room are included in this plan, and each of these rooms is of good proportionate size and well shaped. The living-room is twenty-seven by seventeen feet, the morning-room fifteen by eleven feet, and the dining-room about seventeen feet square. A break-

Taylor & Bonta, architects

Plans in text

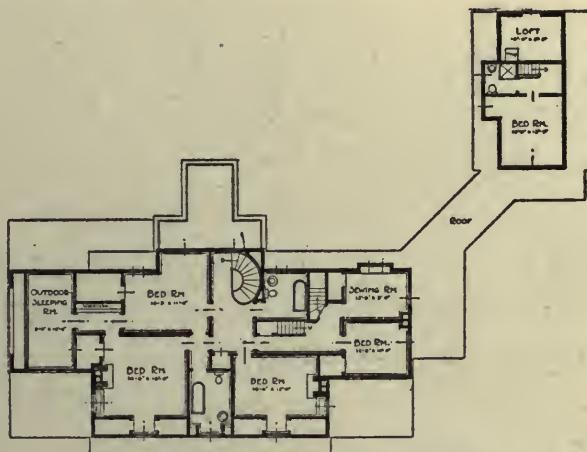
A well-equipped country place near Syracuse, N. Y., with garage and house connected



Plans in text The Stanley G. Flagg, Jr., cottage at Stowe, Pa. A very small house of interesting type



fast porch is a feature of the plan. The hall running through the house is always a delightful thing to have, especially when, as in this case, the stairs are so placed as not to obstruct the vista. A large downstairs lavatory is so placed as to be accessible yet secluded, and the cellar stairs,



Taylor & Bonta, architects

Second floor plan of the McDaniel house and garage near Syracuse, N. Y.

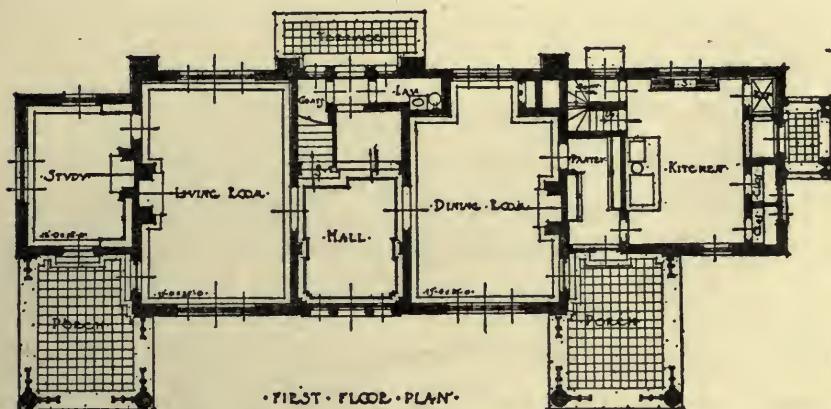
which are also entered from this secondary hall, have the advantage mentioned in the Kensington house.

One admirable feature which is gradually becoming to be more usual in American planning is the connection of the house and garage by a covered passageway. In the old days, when there were no motor cars, and a stable was part of the equipment of every complete country place, the stable was kept as far from the house as possible, because of the odors and dirt and general disagreeableness incident to too

close proximity to living-quarters. Now, when a good clean motor car has taken the place of a horse, the garage may well be connected with the house to form a sort of group. It not only adds to the picturesqueness of the scheme, but it also gives a chance to go to the car in wet or snowy weather without exposure to the cold, and permits both of these buildings to be heated by a single heating plant. In the example illustrated the second floor contains five rooms, one of which is called the sewing-room, and the space under the sloping roof is, as suggested on the chapter on Roofs, utilized for closets. A sleeping-porch is accessible from the two principal bedrooms as is a bath, these two rooms being thus arranged entirely *en suite*. The other bedrooms have a bath opening only from the central hall; servants' rooms are placed in the third story. The plan, while a little complicated, repays close study, and it will be found that the architects and owners between them have worked up a thoroughly convenient, attractive and livable house.

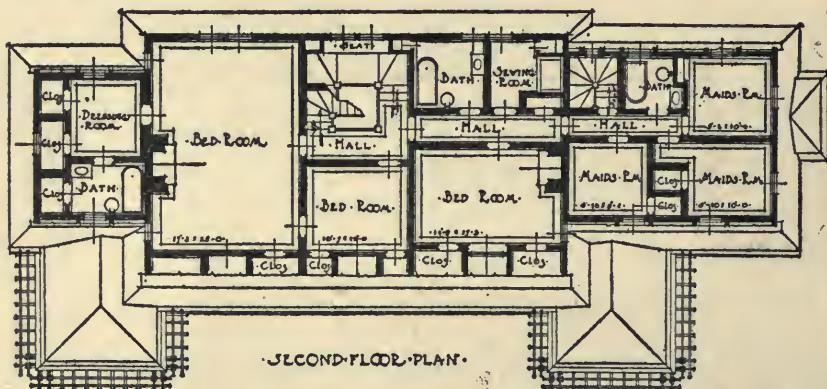
The plan of the Fay house includes about the same number of units as those of the McDaniel house, but they are somewhat larger, and a convenient location of the several items has in consequence not been so well preserved. The entrance is again from the rear under the stair landing, the stairs go up at the left side of the hall, and at the right side of the hall, under the stair landing, is placed a lavatory. Large doors open from the hall to the living-room and din-

ing-room, each of which has its own fireplace. The study is accessible from the living-room only, an arrangement which is not without its disadvantages, especially in some such case as where the owner wants to slip away to avoid guests in the living-room. The two porches placed sym-



First floor plan of the Charles J. Fay house, Dongan Hills, Staten Island metrically on the public side of the house serve as living-porch and breakfast-porch; the breakfast-porch is accessible from the pantry as well as from the dining-room, so that convenient service is always possible. The servants' staircase goes up from the kitchen, with a cellar stair under it so arranged that it can be entered from the outside, thus doing away with the necessity for outside cellar steps, which, especially in winter, are often the cause of annoyance. The refrigerator closet at the right of the kitchen porch gives the iceman a chance to get the ice in without the necessity for allowing it to drip over the kitchen floor. I might say here

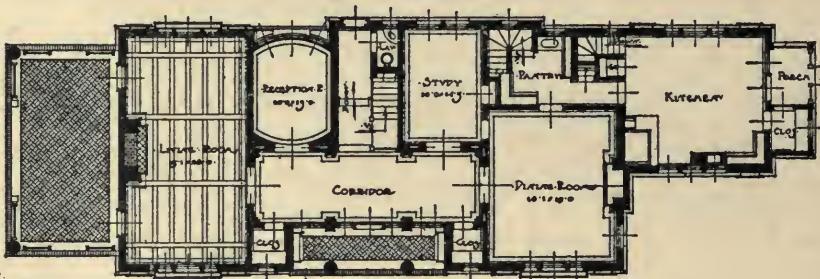
that it has been the cause of constant amazement to me, in the course of a fairly extensive practice, to find how much the average woman dreads the thought of dripping water from ice on the kitchen floor; *Lese majesté* is a light crime compared to it, and I think that if the women could have



Second floor plan of the Charles J. Fay house, Dongan Hills, Staten Island
 their way it would be put in a class with treason and murder as a capital offense. It is very well from some points of view to have the ice-box filled from the outside, but for my own part I want somebody to know just how much tribute the iceman takes from the ice-box on his diurnal calls. This kitchen is well arranged in that it has through ventilation and that enough of the kitchen is free to give the maids a place in which to eat their meals. The second floor has, in the main part of the house, three bedrooms, two bathrooms, a dressing-room and a sewing-room, with a great many closets; the kitchen wing in the second story is utilized as servants' quarters, with three maids' rooms, and a maids'

bath, and is shut off from the front of the house by a separate servants' hall. Two of the bedrooms are comparatively small rooms, one communicating with the principal bedroom, and the space under the slope of the roof is used for closets. Two additional guests' bedrooms and bath are located in the third story. As the windows in the front are of the recessed variety, and are flush with the wall at their sides, the space below them was in this case used for shoe boxes. From the principal bedroom, which has its own fireplace, opens a dressing-room, communicating with two closets, and from the dressing-room opens the bathroom and one closet. This gives the owners a suite of their own, comfortable to the verge of luxury, and is especially useful in case of illness, since it could be completely closed off from the balance of the house and give a room for a trained nurse, with a bathroom and all necessary conveniences. As there are arrangements made for attaching a gas heater, it would be possible in the case of infectious diseases, to have all the cooking done there. The owner's room should invariably be the best room of the house and have every possible convenience that space or money will permit. Mrs. Owner occupies the room at night and a good portion of every day, every year; the children, especially when young, sleep in their rooms and are in them little of the rest of the time; "Mother's room" is their playroom, no matter how excellent a playroom may be provided for

them somewhere else. Guests, except of the permanent variety, for whom of course especial provision must be made, rarely occupy their rooms over a week, and these too are sleeping-places rather than living-rooms. Children's rooms and guests' rooms can therefore be subordinated without



First floor plan of the Henry S. Orr house, Garden City, L. I.

any feeling of selfishness. The owner's room or suite should be as large and comfortable as it can be made, and, no matter what the size of the house, the second floor should not be divided into rooms of nearly equal size except in those comparatively few instances where there is a family composed of three or four adult members.

The largest house of which I have thought it worth while to show plans, is about the largest to which the Dutch style can be adapted. The ground floor has a carriage entrance at the rear, with a little lavatory beside it in a secluded and yet convenient position. From the front one enters a corridor, at each end of which is a coat closet; at the left large doors open into the living-room, at the right, to the dining-



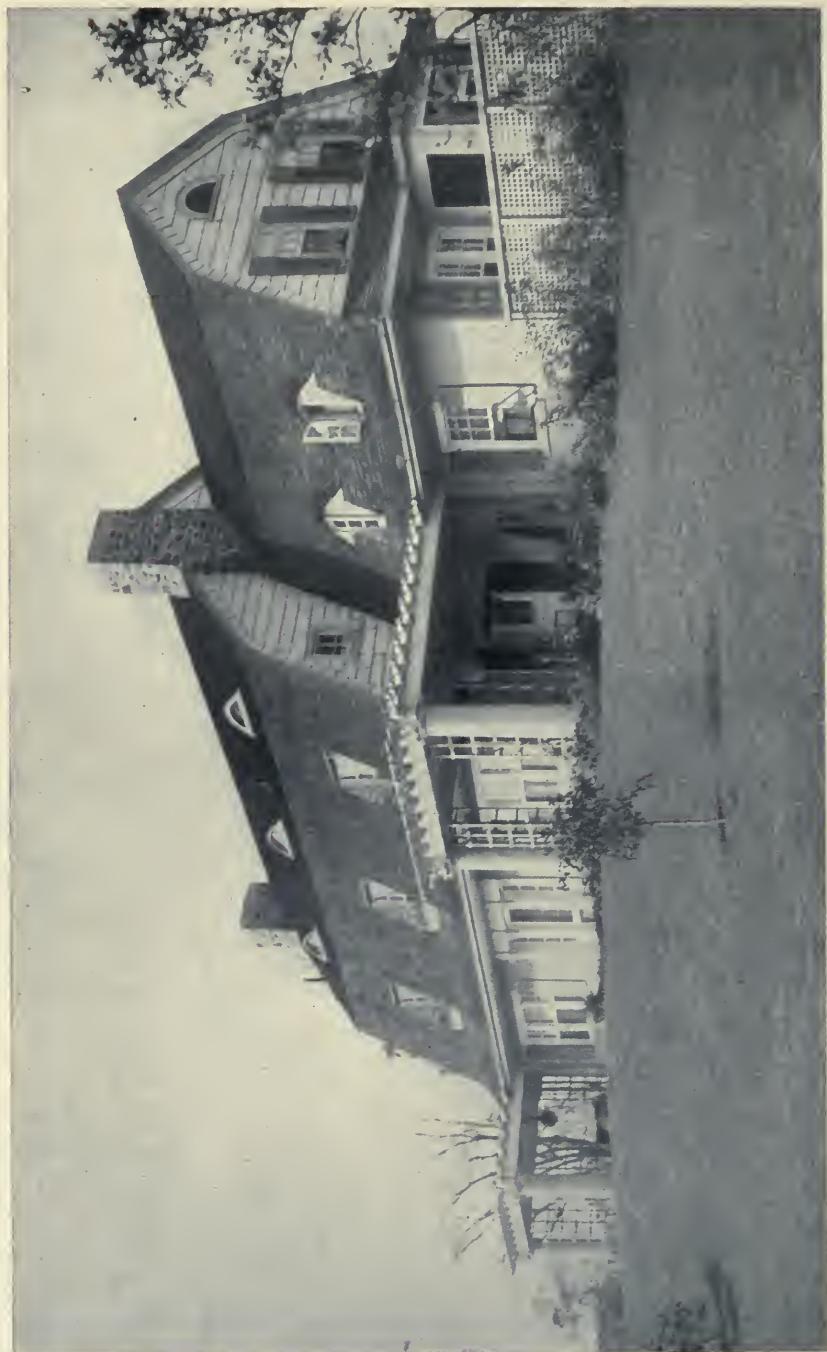
Plans in text

The residence of Henry S. Orr, Garden City, L. I. A house about as large as is compatible with the Dutch Colonial style

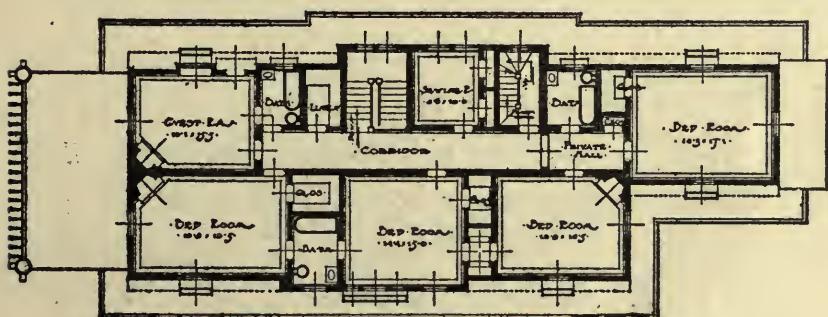
Aymar Embury, II, architect

The Charles J. Fay residence, Dongan Hills, Staten Island, N. Y.

Plans in text



room. This corridor is divided into three parts of about equal length, with doors into the reception room and study, and an arched opening to the staircase. The study opens from the dining-room as well as from the corridor, so that it can be used as a smoking-room after meals, a scheme



Second floor plan of the Henry S. Orr house, Garden City, L. I.

which has perhaps no particular advantage, but which is after all rather an attractive feature. The stairs go up from the pantry, so that the odors of the kitchen do not reach the second story; the kitchen has two large closets. Both the dining-room and living-room have fireplaces. A fireplace in the dining-room is, to my way of thinking, a matter of appearances rather than of actual utility; a fire is seldom lighted in it, because the people who are placed in front of it have their backs scorched, at the same time shutting off the heat from the others. In a house with four living-rooms on the first story, such as this has, the study and living-room should be the ones for fireplaces. In the second story there are five bedrooms, a sewing-room, three bath-

rooms and ample closets. The servants' staircase goes up to the third story in an enclosed hall, so that they have access to their own quarters without passing through the rest of the house. Two bedrooms and one bath at the kitchen end are shut off for the use of the children, so that when the door to their private hall is closed the family can make as much noise as they like without disturbing them. Four of the five rooms are either corner rooms or have cross draughts, and three of them have fireplaces. There is a large linen closet and a broom closet on this floor, besides ample closets for all bedrooms, and chests-of-drawers, etc., in the spaces under the roofs. This house was of course a comparatively expensive house, costing in the neighborhood of \$20,000, and while there are every year perhaps a couple of hundred houses built in the United States which cost about \$50,000, the plans of such houses as these are so large and depend so much upon the particular needs of the family, and upon the landscape, that they need not be considered; while these plans are adapted to people who can afford to spend from \$6,000 to \$20,000 for a house.

Of course, in a brief chapter like this we can hardly hope to do more than to illustrate typical plans, but I have found it the rarest thing in the world for one plan to suit any other person than the one for whom it is designed. Plans are chiefly useful as illustrating the possibilities of the divisions of given space into rooms, but are not usually very

useful in indicating exactly how this division should be followed. Everyone has some little individual desire which must be met, and when one considers that in a house the size of the Jordan house there are several thousand possible arrangements, one can realize how difficult it is to endeavor to show plans which meet all conditions of living. The general considerations set forth at the beginning of this chapter, too, apply with great cogency to all plans, whether they be big or small, but in applying them to any individual case there are so many factors of view or of ground slope or of size of the family, or of location of windows and doors to fit furniture, that the subject is too big to treat in a single chapter, and even in a single book, and I doubt if a whole encyclopedia would cover the ground.

Every house is a series of compromises; certain features of the exterior to some minds are all-important, to others negligible, and to some people certain considerations look big which to others are unimportant. I have, during the past ten days, spent twenty-four hours of earnest—I might even say prayerful—effort to find a place for the kitchen stairs which would please one of my clients. I found at least a dozen solutions which made a good workable plan, but each of them was open to some objection which seemed insuperable. Finally one was found which managed to combine more good points and less bad ones than any other, and the house is going ahead. This is the only way

in which a really satisfactory plan can be obtained; an architect with a good knowledge of planning and a house-keeper who knows how she wants to keep house—and not how the “collective woman” wants to keep house—can, as a rule, between them find something which is very satisfactory, although neither of them by themselves could perhaps find a scheme which would at all suit the other, and certainly neither of them would find in any book of plans, no matter how comprehensive, one which would meet the given requirements.

The Treatment of the Principal Rooms

THE question of appropriate treatment for the interiors of houses of Dutch design is very much like that of any other country house of reasonable size and design: for people of good taste, they must be simple, the various rooms must harmonize with each other, and they must be of a character which is distinctly not what the decorators call "Period" work. While this might seem to limit the variety of interior treatment permissible in the Dutch house—and of course it really does exclude certain types—in reality it gives an opportunity for much more freedom of treatment than is customary in most styles. In a house of pronounced English style, and in the American modifications of French chateaux, which were only a few years ago considered quite the thing in our best social circles, they had to be distinctly French. Now neither the Elizabethan nor the Louis XIV period produced either furniture or decoration which were at all comfortable or satisfactory to live with, and as furniture and decoration are intimately associated with interior treatment it is exceedingly difficult for the modern American to be at all happy in them when they are carried out as they should be.

In the Dutch farmhouse the first requisite is for a comfortable-looking scheme, and the design will almost take care of itself. One can introduce whatever furniture one desires, providing it is not too extraordinary, and can treat the walls with dark high wainscot, or light low wainscot, or without any wainscot at all, and have the walls papered or without any paper but sand-finished, and still get interiors which are perfectly in harmony with the house itself, attractive and comfortable. The one thing which one cannot do in a Dutch house any more than in any other house, is to have all the rooms designed in different ways and get a result which is a unit. Not very many years ago it was customary to do the living-room in the French style, with French paneling, the dining-room in English oak, and the music room, if there were any, in the Italian style, and group these rooms around a Colonial hall. In the smaller houses, where limited means precluded the possibility of elaborate interior treatment, the idea was to get everything different. Every reader will recall either herself or one of her friends, in selecting wall papers for a house, picking out blue for the dining-room because it was so "cheerful," red for the den because it was so "cozy," and green for the parlor because "it was such a good background for the pictures," without any regard for how the three would look together. The same thing applies to the wall treatments: whatever we do in the interior, let us have



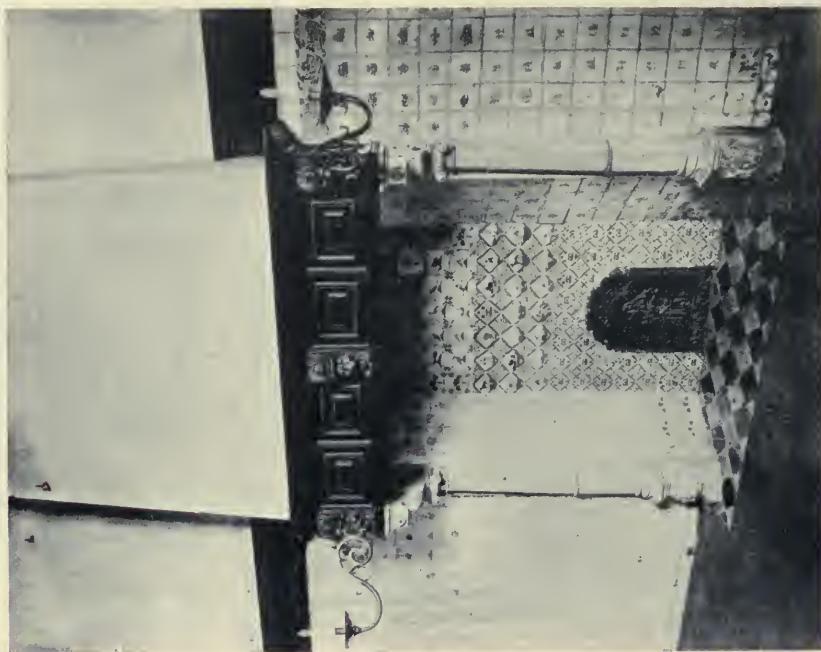
Living-room in rough plaster with hand-hewn woodwork in the Starr house,
Tenafly, N. J.



Plans in text

The living-room in the Orr house, treated more like old Holland than most
American interiors

A fireplace with colored tiles from Holland



An old enclosed stairway with excellent trim



all the principal rooms, especially when these open up in the manner so common to-day, if not in the same color, at least in colors which do not fight with each other.

There is a wide latitude of choice permissible in Dutch work. Most of the interiors of any importance and formality in Holland are treated with a rather rough plaster and dark woodwork. On the other hand, many if not most of our Dutch interiors in the country were of the distinctly Colonial type, with white wainscots, mantels, etc., and in some cases with the hewn beams of the second story exposed. We have, therefore, without overstepping the limits of Dutch work, considerable latitude of choice, even though the style adopted be carried through the whole of the interior. I have found that in general the hall is the unit most likely to fix this scheme, and that the preference of the majority of people of taste and education is for a hall of Colonial type, possibly treated with pilasters and a plaster cornice, but with the stairs, which are the most important single feature of the interior, of marked Colonial type, with turned white balusters, a mahogany rail and sometimes mahogany treads. Since the principal rooms open from this hall, they might well follow the same scheme and be treated in a more or less Colonial manner.

In the average small house there is as a rule not money enough to go into very elaborate interior treatment; a few simple motives artistically combined must be made to pro-

duce the maximum of effect, and these, boiled down, resolve themselves into window and door trim, wainscot, cornices and beams for the ceilings. Still, judicious use of these few motives may be made to produce surprisingly good results, even in the simple forms possible in a small house, and there are illustrated in this chapter some of their simpler combinations.

The most attractive part of the old houses was unquestionably the kitchen, for it was there that the family lived and worked, and it is the living and working quarters which always gather to themselves the most personal character, and hence are the most worth studying, since personality, while it may be pleasant or the contrary, is at least always interesting. The parlors of these old houses seldom had much that was attractive in them, and however well the doors and windows were disposed, however good the mantels were, or however excellent was the treatment of the wainscot, they were cold and forbidding. In the modern house the place of the kitchen has been taken by the living-room, and in consequence it is the living-room which is the dominant feature of the house, and usually the most attractive, although the dining-room, chiefly because the character of its furnishings is definitely fixed, is rarely as bad as the living-room can be, and for the same reason is seldom as good as the living-room can be made.

Of the old American interiors illustrated, perhaps the



A good modern hall treatment in the Stephen Nash house at Short Hills, N. J.



Ernest F. Guilbert, architect

A blue and white dining-room with red tile floor in the Guilbert house



A corner of the Lady Moody house hall, showing inconspicuous stairs

most interesting is the Lady Moody house, of which photographs of the hall and living-room are shown. The ceiling in the first story of this house was not plastered, but the heavy beams of the second story are exposed, as is the bottom of the second-story flooring; this has all been painted white. A corner of the hallway shows the start of the stairs, which were seldom, in either the Dutch or other Colonial houses, made much of, and were often enclosed entirely so that heat would not have so much chance to escape from the ground floor. If one examines the photograph of this old house, one will find that the treatment is of the very simplest, consisting only of a beamed ceiling aside from the customary base, door trim, etc. The stairs, of course, add something to the picturesqueness of the room but the main part of the effect is due to the furnishings and pictures. The newel of the stairs is extended up to the bottom of the beam, and the balusters are alternately turned round and with a twisted spiral. The entire rail of the stairs, the treads and platforms of the stairs, and the base are stained dark, while the balance of the work is white. The walls are covered with an exceedingly rough plaster, which would never pass inspection in a modern house, but which, because of its very roughness, helped to decorate the interior. Smooth plaster must be covered with wall paper to give it any richness of surface, but rough plaster needs no additional treatment. A photograph of the living-room shows

a floor of square tiles which might well be copied in such modern houses as are fireproof, though not in a frame one because tiles placed over wooden beams in the large areas necessary for a living-room floor are apt to crack and loosen, besides adding tremendously to the weight which the beams of the first story have to carry. I do not happen to know anything about the construction of this particular tile floor, but if the house was built as many of the Dutch houses were, it is not unlikely that they were laid directly on the ground. The ceiling of the living-room is beamed like the hall, and a wainscot, about four feet high, of plain beaded material without panels, is carried around the room. While this wainscot looks pretty well in the picture, it is not an expedient which can be advised as a precedent, and in this room it was certainly introduced long after the rest of the room was built, since the use of boards with beaded edges is a comparatively recent invention. The mantel is an excellent example of good Colonial work, not extremely rich in character, but very well designed, except for the columns, which seem too small for the square entablature over them. A good mantelpiece does for a living-room what the staircase does for the interior as a whole: it is the focal point, and when extremely well designed the rest of the room can go without any particular treatment, and still not seem plain or unfinished.

Two other good rooms in an old Dutch house are the hall and study in Mr. Gurd's home. This was an old Dutch farmhouse remodeled and modernized by the owner, who is an architect, but so carefully done as in no way to disturb the very agreeable design of the old work. The study has a large fireplace with a simple mantel; beside this is a cupboard with glass doors. The chimneys in all the old houses were pretty thick and projected into the rooms in a way that left no available furniture space beside them; to utilize this space properly it was not unusual to build in cupboards the depth of the chimneys, and wainscot the whole end of the room, doors to the cupboards being formed in the paneling. The dining-room of the Fry house is a good example of this treatment, except that the doors are not paneled but glazed, and the door on one side of the fireplace leads, not to a cupboard, but out upon the piazza. The wainscot in this room, which appears to extend from the floor to the ceiling, is in reality a very simple and cheap affair. The verticals and cross-pieces are of wood and the panels of plaster, but with the whole surface painted white, the effect is the same as that of a wooden wainscot, and the cost is of course infinitely less; as a result, the expedient was no less satisfactory practically than artistically, since the wider panels of the wooden wainscot are very apt to shrink and show unpainted lines around their edges. The fireplace in this dining-room is simply framed by the wainscot with a

small shelf above it; no especial mantel has been used or was needed around the brick facing.

Brick is, *par excellence*, the proper thing to use for the facings in the fireplaces of Dutch houses, and red brick always seems more successful and rational than buff or yellow, although some of the old Dutch houses in Holland had yellow brick in this feature of the interior. Tile, as material for fireplace facings and hearths, never was, and is no longer considered, especially desirable, though once in a while one finds a fireplace surrounded with Delft tile which has a good deal of character. A very beautiful Dutch example is illustrated in this chapter. As a rule it may be said that tile is too stagey and artificial to serve as a frame for a big wood fire, and this Holland example was intended for a peat fire.

No old house that I have seen has more interesting interiors than those of the Vreeland house, of which photographs of the hall and sitting-room are shown. The hall is square and the woodwork, once white, has now been painted and grained to imitate oak, so that its really fine qualities of design are disguised by its color, as well as by the unfortunate furnishings. The hanging lamp especially distracts attention from the more important parts of the room. Immediately opposite the entrance door is a series of three arches, the two side ones provided with doors; at the left-hand side the stairs go up between walls, at the



A simple fireplace in the study of the Gurd house at Riveredge, N. J.



A lovely Colonial mantel in the Vreeland house at Nordhoff, N. J.



A typically Colonial room in design and furnishings. The Marshall Fry house at Southampton, L. I.

right-hand side a door opens into what used to be the kitchen, but is now the pantry, and in the center a narrower hallway is continued under the stair-landing to the rear entrance. The side arches are semicircular, the center one is elliptical, but all three are of the same height and design. Rather wide pilasters support the openings, with a well-designed frieze and cornice. There is no wainscot, but a simple chair-rail runs around the room and up the stairway, indicating, rather than expressing, the idea of a low wainscot. In the sitting-room is one of several very beautiful mantels, which, like most of the Colonial mantels, is flat against the wall, and is decorated in a picturesque and interesting manner with rosettes, urns and flutes, all formed with a gouge. The flat pilasters which form the frame of the mantel taper towards the bottom. The rest of the decoration of the room consists of a simple cornice, a very interesting window trim, and a chair-rail at the height of the window-sills. As in the case of the hall, this interior leaves much to be desired, since the big iron stove is the most conspicuous object in it, and in its presence one thinks more of its ugliness than of the beauty of the mantel behind it, but were these two rooms decorated and furnished as are those of the Lady Moody house, they would be of unusual loveliness.

Another excellent interior, again in Mr. Gurd's house, is the hallway, which is partly opened into the living-room.

The staircase is of the simplest Colonial type, with a round hand-rail and round plain balusters. This is, to my way of thinking, an exceedingly well treated wall, without there being any distinctly architectural treatment at all. It serves rather as a background for furniture and rugs than as a thing in itself to be admired.

In the Orr house we find a hall and living-room of quite different type: the hall is wainscoted to the top with long oak panels, the upper panels having decoration in blue and gold; the ceiling is vaulted in groined vaults with flat ribs formed in the plaster across them. Windows light one side of the room, and at the other side are openings to the reception room, study and staircase. The living-room has a beamed ceiling, with heavy cross-beams either side of the fireplace and smaller flat beams between. The plaster is rough-finished down to the picture molding, and below that is a gold-colored grass cloth. The mantel has pairs of flat pilasters at either side of the opening, a series of panels above the shelf, and below the shelf are carved scrolls with a motto. The fireplace facing is in this case of stone, with a flat stone arch instead of a lintel. Here we have a pair of rooms which have absolutely nothing of Colonial sentiment about them, and yet they are, after all, distinctly appropriate to the Dutch house.

The living-room of the Starr house presents a similar case. The only strictly architectural treatment consists of



The living-room of the Lady Moody house, with tile floor and good mantel treatment



The stairway in the King house at Great Neck, L. I.



Plans in text

The high panelled hall in the Orr house at Garden City, L. I.

a chair-rail, the window-sills extended out in front of the windows to form little shelves to hold plants, and the beamed ceiling, which is of heavy hewn beams cut out of the solid by a ship's carpenter. The fireplace is a brick affair with a wooden fascia and shelf. There is not a molding in the room, except the picture molding, and yet the whole effect is of a room with considerable architectural treatment. This is because the utility of the architectural treatment is as a background for furnishing and decorations, and not a conspicuous piece of decoration in itself.

Interiors are, in a way, analogous to jewelry: in some rings we may admire the setting, in others the stone; when a setting is the important thing it must be finely detailed and executed, but when it is the stone which is to be displayed, the setting must be appropriate but inconspicuous.

One other room which is of excellent Dutch character is the dining-room of the Guilbert house. This has a tile floor and a simple molded cornice, without any other architectural treatment, but the red tile of the floor, the dull blue paper of the walls, and the furniture, make a charming and attractive room.

In considering the problem of the architectural treatment of the principal rooms, we have been discussing what we may call conscious architectural treatment, as distinguished from unconscious. The grouped windows of the Guilbert dining-room, with the window-seat below them,

are what may be termed unconscious architectural treatment, and so in any room a good disposition of the windows and doors, fireplaces well placed and good shapes in the openings, will do a lot towards making an attractive room, although a room which is bad to start with can often be made into a good room by wainscoting, beamed ceilings and furniture. The eye of the observer can be distracted from awkward and ill-placed openings by objects of sufficient interest and beauty in themselves to offset the distaste caused by bad fundamentals, but there is of course no reason for bad fundamentals.

Quite a common type of living-room is one which runs completely across the end of the house, so placed that the fireplace is on the long side of it, with a window each side, two windows at each end of the room, and the entrance door opposite the fireplace. This is a room which no furniture can make seem utterly bad, because it will be thoroughly well lighted, well ventilated and will be easy to furnish, and these practical considerations appeal so strongly to the imagination that one's first thought in entering a room will be, "What a good room this could be made with decent furniture!" instead of "What an ugly room this is!" This unconscious fundamental architecture is something which cannot be illustrated in the way that one can present details of interior architectural work, but it is of even greater importance.



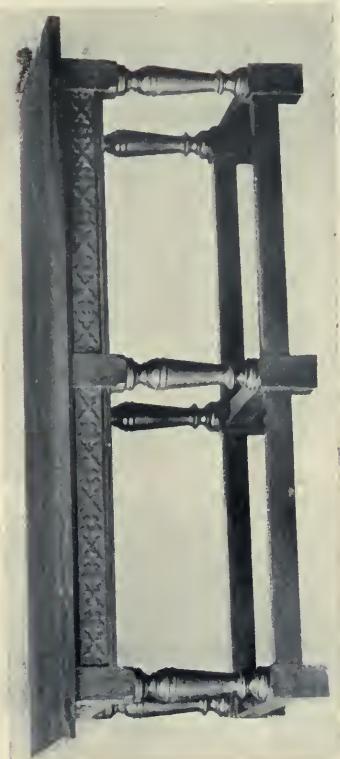
Wing chair with valance



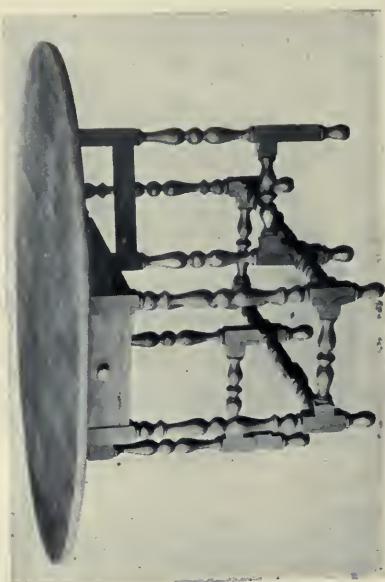
Upholstered chair



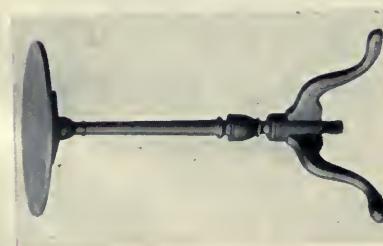
Real Colonial Dutch chairs



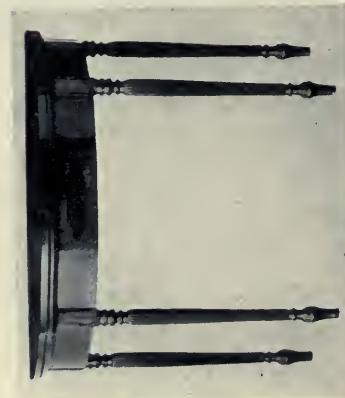
An early Dutch table



English gate-leg table



Colonial stand



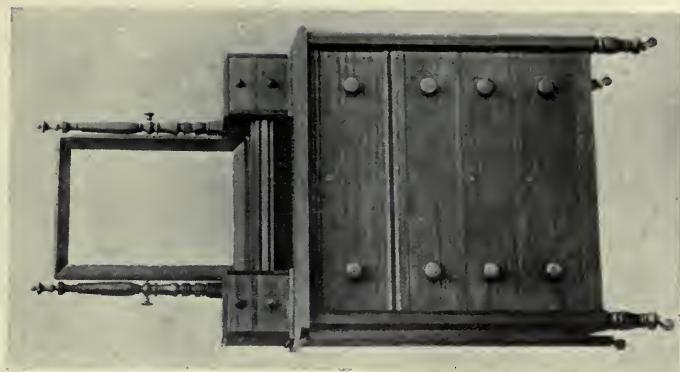
Sheraton side table

Furniture and Decoration

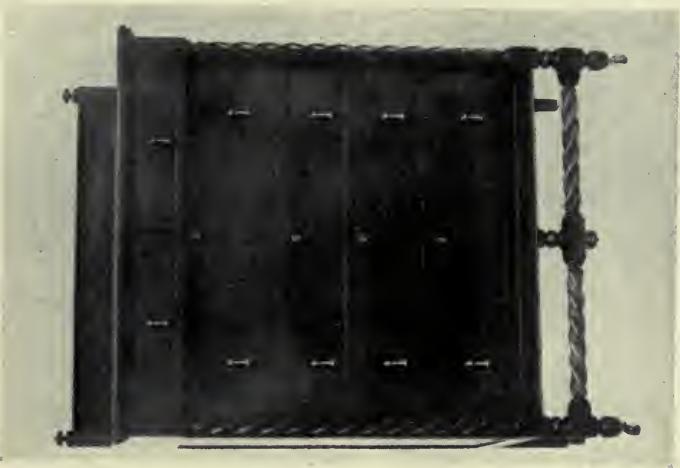
THE question of furniture and decoration of a house is often considered outside the province of the architect, just as is the planting around it, and yet nothing can do more to make a house successful from the exterior than judicious planting, or from the interior than tasteful and appropriate wall paper, hangings and furniture. The planting is the decoration of the exterior of the house, and while it is perfectly true that the average architect knows no more, if as much, about plants or shrubs than does the intelligent amateur, he probably realizes more fully than a householder just what shapes, sizes and colors of shrubs and trees can be disposed about the building so as to emphasize its strong points and conceal its weak ones. Most architects are very anxious to be permitted to help in the selection of trees, plants, etc., and are willing to do this work for a nominal fee, although I believe that in a place of any considerable size the services of an expert landscape architect should be secured. He really knows about the construction of roads to withstand frost, the length of time that trees and shrubs will live, the heights to which they will grow, and a thousand other little items

which represent a lifetime of study in themselves, and upon which even the most intelligent architect can hardly be expected to advise. So in interior decoration, too often a house is brought up to the point where the walls are left in white plaster, with the trim, wainscot and cornices carefully elaborated by the architects, perhaps with a certain color scheme or especial type of wall treatment in mind, and are detailed so as to be an appropriate setting for a certain type of furniture; the client will then cease from further consultation with his architect and put on a wall-paper of brilliant colors and decided pattern which will utterly ruin the effect of the most refined and exquisite detail, when perhaps the only thing that should have been used was a monotone paper of subdued hue.

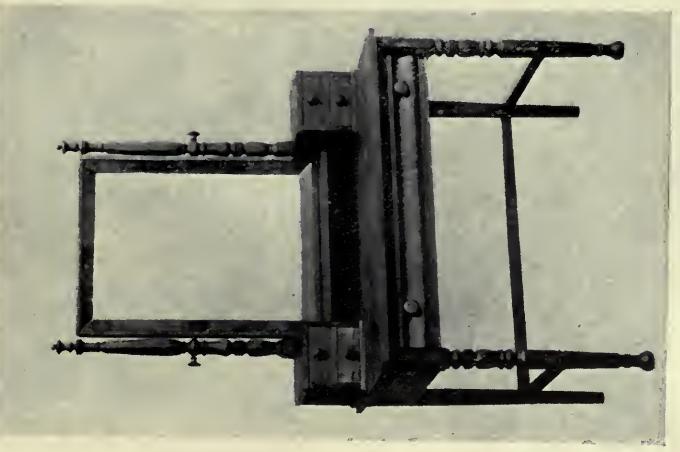
The services of a decorator, especially in a large house, are often called in, and where a decorator is really intelligent and well trained, especially when a part of his training has been in an architect's office, he can improve the interiors immensely. On the other hand, a decorator who has taken up the work because of the commercial reward it offers, and perhaps because it is a gentlemanly pursuit, can do as much harm to a building as the most tasteless and ignorant client who could possibly be imagined. It is perfectly true that the client of good native taste, and some knowledge and education in art matters, can secure a result quite as attractive as can any architect, but in my practice I have



Colonial bureau



A Flemish chest of drawers



Colonial dressing table



A Colonial rocker



A Georgian armchair



An Adam armchair



A William and Mary armchair

found—and other members of my profession have assured me that their experience has been similar—such clients have made it a habit to discuss the scheme of decoration with their architect before proceeding with the work. Two heads are always better than one, and an architect will often see possibilities that a client does not realize, while the client will often find some novel color scheme or ingenious arrangement of furniture which is precisely the thing the room needed and which would never have occurred to the architect.

The prime requisite in decorating and furnishing a house of any sort is that the principal rooms shall hang together in wall treatment, and in color and furnishings shall be, if not similar, at least harmonious. I do not mean that it is necessary to adhere strictly to the precedent of any particular date; in fact I believe that too close following of precedent is apt to result in a house which is rather a museum or a decorator's shop than a home. Our ancestors of the Georgian days, for example, did not furnish their houses throughout in Sheraton or Hepplewhite or Chippendale furniture; rather they went to these makers, who were the best of their day, and were all working at practically the same period, and bought such furniture as pleased them, mixing it together with such pieces as belonged to their ancestors in the days of, let us say, William and Mary or Queen Anne, but which still had some years

of good service left in them. In just the same way we go out and buy old mahogany or good reproductions and bring them home and put them in the same room with the Mission chair that Cousin Willie gave us when we were married, or the fine old black walnut "what-not" that was one of Mother's wedding presents. In one thing our ancestors were fortunate: they had no Victorian era behind them, nor did they live in a day when ornamentation could be stamped on oak chairs by machinery, and the furniture finished by dipping it into a tank of shellac.

In furnishing a modern house most of us cannot begin afresh. We have a certain amount of furniture which we cannot afford to give away, and for which we must find a place. Besides that, we are living in a time which has succeeded what was possibly the most tasteless era that the world has ever known. The development of furniture and of decoration up to the time of the late lamented Queen was continuous, just as architecture had been; it was at some times better than others, and was constantly changing its form, but it had never been distinctly bad. The development had been gradual from the rudest benches and bedsteads of the Norman castles, through the solid, heavy, and yet well-designed work of the Elizabethan and Jacobean periods, through the exquisite English Georgian, and through the American Colonial variations of it. We are now endeavoring to connect this thread of tradition with

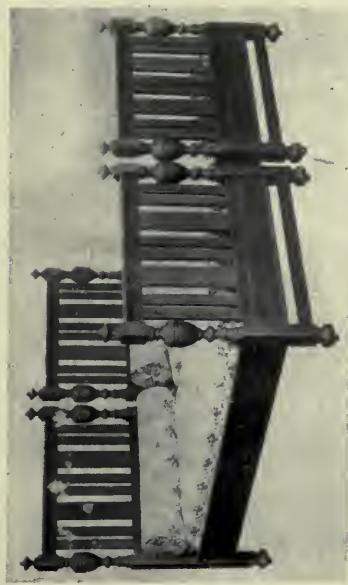
the present-day furniture in so far as such a thing is possible after seventy years of Victorian design. Our best furniture manufacturers, although they are no longer manufacturing their furniture by hand, are seeking for precedent, not from the work of ten years ago, but from the work of one hundred or two hundred years ago, and the art of reproduction or copying of antiques has reached a very high plane of development, from which there is almost ready to grow once again the art of designing furniture as furniture should be designed.

I have thought it better for the illustrations of this chapter to take the designs of two or three of the best modern manufacturers whose pieces can be bought by anyone, rather than to illustrate it with genuine antiques, for whose purchase one would have to compete with Mr. Morgan or the Metropolitan Museum of Art. I have, however, illustrated two or three old Dutch interiors, not from America but from Holland, since practically all the early American furniture was either imported or copied from imported models. Of course the largest part of it was frankly copied. I suppose that of all the Hepplewhite pieces so common in the old New England houses, there were not more than fifty direct from the atelier of Hepplewhite, but Hepplewhite, Sheraton and Chippendale, as well as the brothers Adam, published books of design, which were sold to furniture makers through the world and from which they copied. The

furniture of the old Dutch farmhouses was, to start with, of the rudest description—just such furniture as we see now in a lumber camp or a mountain tavern—interspersed with occasional good pieces which had been brought from Holland. The Dutch tradition, however strong it may have been in architecture, did not develop any distinct school of design; the farmers around New Jersey naturally went to New York to make their purchases, just as they do to-day, and bought whatever was the prevailing style. So in consequence, in such of the old farmhouses as have preserved any of their original furnishings, we find they were in no way different from those of New England and the South.

The kitchen chairs were the familiar ladder-back ones of our Colonial kitchens; for the better rooms they used what was properly the English furniture, which we call William and Mary or Queen Anne; later the English Georgian, and finally the coarse and heavy mahogany furniture which forms so much of what we know as “antique mahogany,” which was an American variation of the Empire. This American Empire is, to my way of thinking, no better designed than most of the Victorian work, although it was not so aggressively ugly and was redeemed from complete degradation by the beautiful mahogany with which it was usually veneered.

It is a fact not very generally known that the design of



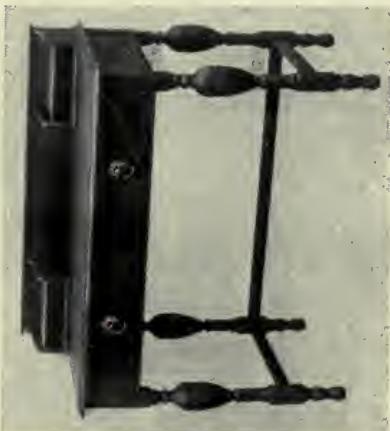
Beds of early Dutch type



Flemish caned beds



English chest



Dutch desk



Colonial four-poster



American Empire chairs



Chairs of the period of William and Mary

English furniture was greatly influenced by the influx of the Dutch into England under William and Mary and Queen Anne; the Dutch were at that time the most successful craftsmen in Europe, and certain types of chairs and of highboys were either copied from Dutch designs or developed from them. In the accompanying plates I have preferred to illustrate those models which were either Dutch or Flemish in design or copied from Dutch or Flemish models. A little study of the furniture in the old Dutch interiors illustrated will show how slight was the difference between the English and the Dutch types; much of the furniture shown in these interiors is known to us under English and not Dutch titles, and the modern reproductions show how very closely the design of to-day follows the traditional styles. Of course we have had to change some of the furniture to fit present-day needs; the posts, for example, of the four-post beds have become decorative motives rather than real necessities; we no longer use curtains around our beds, because we no longer live under old conditions. The four-posters were originally designed to meet a real need for privacy; the hall or corridor from which all bedrooms open is a scheme not more than two hundred years old. In the old days one went from one room to another directly, and even in palace interiors the guard, whenever it was changed, had to go through the queen's bedroom. The only way to ensure privacy was by bed curtains, and for this reason, as much as because the old houses were

draughty and leaky, beds with side curtains were a necessity. The dining-room extension table is another recent invention, and even the hinged ends of gate-legged tables date from not very far back. In the Colonial period a pair of semicircular tables were for ordinary use placed close together, and when a number of people were expected, a third table was set between these and bolted to them. Sideboards are found as far back as 1700, although serving-tables, in the present sense, are much later.

The complete modern equipment for the dining-room consists of a dining-room table, chairs, armchairs, sideboard, serving-table, and a china closet or a highboy; as in none of the historic periods were all of these articles used simultaneously, the modern furniture designers have been compelled to design along old lines to complete this equipment. The same thing is true of the furniture of the bedroom, and we find a variety of tables, desks, beds and bedroom chairs, such as was not dreamed of in Colonial days.

As to the materials of the furniture, both mahogany and antique oak, finished with a dull or wax finish, but not with a high gloss, are appropriate; and the painted furniture, decorated with little flowers and medallions, affords an interesting variety. There need, however, be no hesitation in mixing with this purely Period furniture such upholstered and leather chairs as may be already in one's possession, or even willow may be used. Willow furniture is



A living-kitchen in Holland



A living-room in the John A. Gurd house, without a mantel



A sideboard of the period of William and Mary



A china closet of the period of
William and Mary

of course a purely modern invention, but there is no loss of character in using a few pieces, especially if they are stained dark; since, while we did not find them in Dutch houses we can be sure that the Dutch would have used them had they then been made.

The subject of decoration appropriate to this style is so wrapped up with colors that it cannot well be treated at much length in a purely descriptive article, but there are a few general principles which apply to all houses, and these it may be worth while to set forth.

In the first place the character of the wall covering should be determined by the sort of trim employed: if the trim is light and delicate in character and has considerable ornamentation on its surface, the wall covering should be quiet and unobtrusive, either a monotone grass cloth or a two-toned paper of some variety. An excellent example of a rather elegant trim is that in the dining-room of the King house, with which a simple, brownish gray landscape paper has been used to good advantage. With a landscape paper such as this, the hangings should be of one color, and free from any decided pattern. Of course a landscape or figured paper, unless of an all-over pattern, is a bad background for pictures, and where there are many pictures to be hung a grass cloth is perhaps the best wall treatment. Grass cloth and burlap both have an advantage over wall paper, in that nails can be driven directly into

the plaster without cracking it, and when the nails are pulled out they leave no conspicuous mark. Burlaps, especially the coarse-textured ones, should hardly be employed in the principal rooms; in the first place, with the exception of those made by a comparatively limited number of manufacturers, they fade badly, and in the second place they do not seem exactly appropriate for wall covering; nor are the surfaces very interesting, as unless faded, they are perfectly uniform in color. Japanese grass cloths come in a wonderful series of dyes, the colors are as permanent as any colors can be, and the shimmer of light and shade on the surface produces a background which, while unobtrusive, is exceedingly beautiful. With grass cloth or any other monotone wall surface, including rough plaster, chintz or an English printed linen would make an excellent window hanging. Without some interesting variety of color the room is apt to be dead and lifeless. An excellent example of the agreeable effect which can thus be produced is the dining-room of the Starr house, in which the walls are of sand-finished gray plaster, the beams of the ceiling, the floor and the trim nearly black, and the windows hung with a bright chintz. The room, while very simple and without any pictures, has the effect of being very well decorated, since the plaster is a splendid background for the silver on the sideboard, the chintzes harmonize well with the gray wall and the dark trim, and also

with the mahogany furniture, which of course belongs to the chintz period. Without the chintz the mahogany furniture would be an anachronism in a room of this character, but the chintz forms a connecting link between the rather rough treatment of the house, and the exquisite finish of the mahogany.

An interesting piece of interior decoration has been done in Mr. Gurd's house, where there is no mantel at all: by following a trick which can be seen in one of the old Dutch interiors, a hanging across the top of the chimney breast, and hangings down the side, frame the fireplace, so that the lack of a mantel is not felt. This is an extremely clever piece of decoration, but one which, to my way of thinking, was perhaps unnecessary, since the mantel might have been included in the scheme, if without improving, certainly without injuring it.

Much of the scheme of decoration depends upon the color of the room; a room which is all white and has a good deal of outside light needs very careful consideration of its contents before they shall be included, as every bright article will make the rest of the contents seem pale and insignificant. On the other hand, a room with a good deal of dark woodwork can hardly have too bright colors introduced into it. Even the rugs must be included in the color scheme. With a Delft blue room, there is perhaps nothing so appropriate as the soft old blue and grayish golds of the

Chinese rugs, although the prices of these are prohibitive to most of us; but modern imitations of these in good color, and of comparatively low prices, will serve equally well.

In a white Colonial room with appropriate wall coverings and hangings, the rug colors must be extremely quiet, and my own preference for such a room would be for one of the black and gold Persians, which I believe are called Kirmanshahs, but for a room, as spoken of above, with a good deal of dark woodwork, one can hardly find too brilliant a rug.

This would seem not an inappropriate place to say a few words about rugs. The study of rugs is a tremendous one; there are very few people who actually know much about the subject, and a lifetime of investigation may be passed with the discovery, at the end of it, that one is either wrong or cannot obtain what he wants. The only really successful way to buy rugs is to go to a thoroughly reputable house, and, without worrying about the names, buy such rugs as are good in color, within the price possible (if there are any such, which is generally not the case), and take the dealer's word for the quality. I have spent the odd moments of the last five years endeavoring to find out something about rugs, and have at last made up my mind that it is a subject beyond my grasp. No two experts have agreed on any question, and I have found two rugs which seemed to me precisely similar in color and of equal



A dining-room in good Colonial style in the King house



A dining-room in old Holland



Sand-finished walls, hewn beams and chintz hangings in the
Starr house



Panelling in a Holland interior

excellence of design, priced one at three times as much as the other.

For the main rooms there is of course nothing so beautiful as Oriental rugs, but for bedrooms some of the attractively woven rag rugs that are now being sold by even the best houses, at very low prices, are more appropriate. Where Oriental rugs of suitability cannot be afforded, there are carpets now being woven up to twelve feet square in a single color, as well as the plain rugs with a border of a different shade of the same color, which are priced at from forty to ninety dollars for a nine-foot by twelve-foot size. These last can be obtained in any desired color, since the makers when given a little notice will weave them to order. In considering the decoration and furniture, the floor coverings should be taken into account with the rest of the scheme.

The whole question of interior woodwork, decorations and furniture should be taken up at the same time, and no part of the house should be designed without reference to the others. For example, in the photograph of the corner of one of the Holland rooms, we have a wall cabinet whose doors are ornamented with the linen-fold pattern, which was quite a common method of treating the panels, either in doors or in wainscot in the seventeenth century. Paneling of this kind is absolutely inappropriate to a white room; it can be executed to the fullest advantage only in oak,

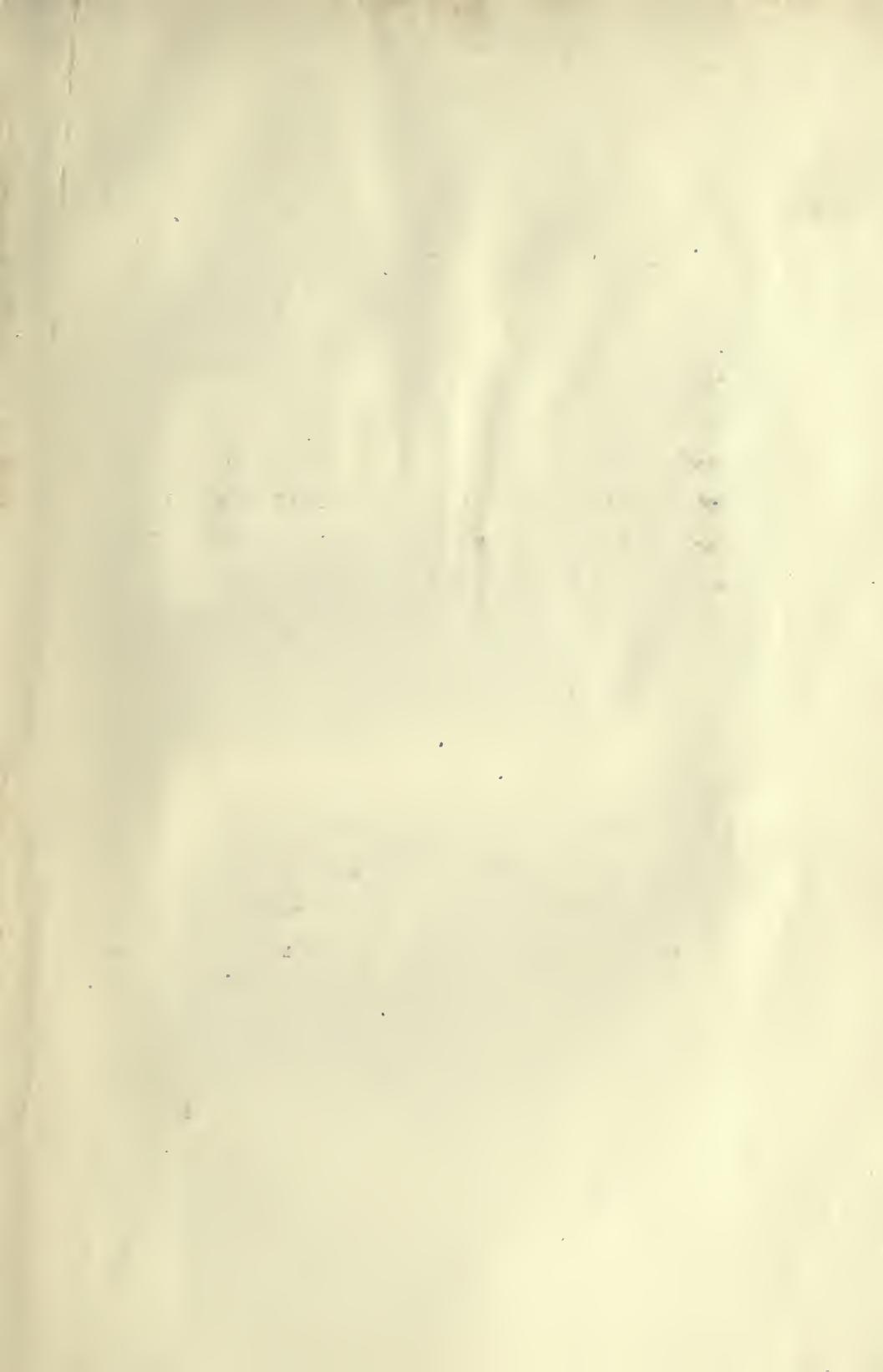
stained dark to imitate the old work. As oak and mahogany together form a particularly unpleasant combination, a design of this kind should never be applied to a room which is intended to include mahogany furniture of Colonial pattern; and following the principle that the whole of the ground story should be designed in harmony, unless the rooms are completely separated from each other, we could hardly have any really Colonial furniture in the house at all. We would have to go back to the earlier period for our precedent, using the chairs with the spiral backs and rungs, or some similar pattern of the kind known to the furniture sellers as "Charles II," although all the European furniture of that epoch, including the Dutch, was very similar in character. With a room of this kind we would hardly use a landscape paper; probably a sand-finished wall with a good deal of wainscot, would be most appropriate.

I have always found that it is comparatively insignificant and unimportant details which finally determine the choice of an interior treatment, and as we had precedent in the old Dutch houses for all sorts of treatment, and as we find in modern Dutch work that there are a number of different treatments which seem appropriate, it is not especially important what scheme is selected, just so it is properly carried out. I have even seen Dutch houses furnished in the so-called "craftsman" furniture which were very comfort-

able, home-like and appropriate, perhaps because the better designed craftsman furniture is not dissimilar from the rudest and roughest of the home-made Colonial. If, as is not infrequently the case, one has a few beautiful and cherished family pieces of antique furniture, these may properly determine the scheme of decoration, and the wall treatment can be designed to form a suitable frame and background for these pieces and also be appropriate to the Dutch house. Should any such condition occur, as it not infrequently does, the client should inform his architect in advance, so that appropriate provision may be made for it, and, conversely, the architect should discover from his client how the house is to be furnished before the interiors are designed. In one very unfortunate case in my own practice, where I used a comparatively low ceiling, I found it impossible to get in a peculiarly cherished and beautiful old clock without removing the top ornament. A number of times have I heard of cases, though more by good luck than good management they have not been in my own work, where it was impossible to get a four-poster bed up a winding staircase, or in which there was no place in the dining-room big enough to set an unusually large sideboard.

In designing interiors most people will find architects extremely willing to suit the design to their ideas, but there sometimes comes a point where lesser considerations are permitted to influence the client at the expense of greater

ones. Every house is a series of compromises. In the first place there is a compromise between the size and finish really desired, and what can be afforded; and even were money unlimited, it is probably impossible to plan a house which contains all the attractive features, or even the conveniences, one would like. Chimneys have such an unfortunate habit of coming out in the wrong place in the second story, the stairs take up such a lot of room that could be so well employed if they were not necessary, and the house becomes rather a question of what one can get, than of what one wants. I think that an architect probably knows as much about how to live as does a member of any other class, but I never found an architect yet who was satisfied with his own house, or felt that he had gotten everything in it that he wanted, although most of us feel that we have gotten in our houses everything that is possible. Another thing that people are too apt to forget is that they are perfectly willing, in a rented house, to put up with a number of inconveniences in money-saving devices, which they will not consider for a moment in a house they are building for themselves. Thus, the familiar saying, "It is cheaper to rent than to build," is one of only partial truth, since you do not rent anything like the quality that you build.



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